THE USED "I'VE NEVER FELT SO AT PEACE"

THE STARS SPEAK!

"I'D ALWAYS DRINK MANSON UNDER THE TABLE" PLACEBO

KERRANG!

ESSENTIAL REVIEWS

PAPA ROACH

NEW FOUND GLORY

WEEZER

EXCLUSIVE INTERVIEWS

TONIGHT ALIVE

STICK TO YOUR GUNS

PVRIS

£2.50
AUS: $7.50
K11693
21.10.17

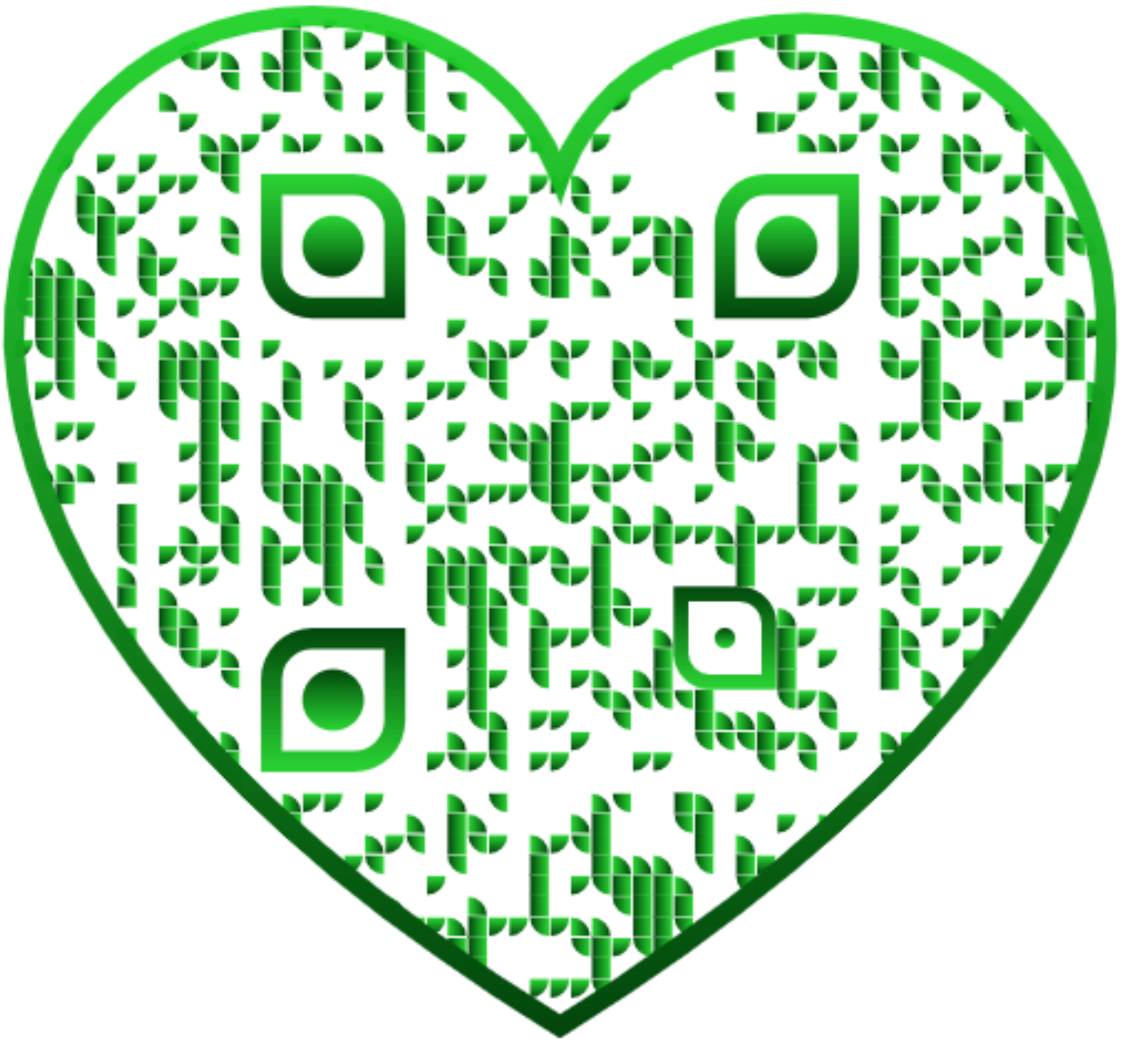
UK ARENA TOUR SPECIAL

METALLICA

BLOOD, GUTS & GLORY... EXPLOSIVE NEW INTERVIEW!

THE SECRETS OF THEIR 25 GREATEST SONGS

THROUGH THE AGES POSTER SPECIAL



HUNTER & THE BEAR

NOVEMBER 2017 UK TOUR

"The heroes British rock needs right now"
-The Huffington Post

EXTRA DATE ADDED DUE TO EXTRAORDINARY DEMAND

FRIDAY 2ND MARCH 2018 LONDON THE GARAGE

14 GUILDFORD THE BOILEROOM
15 PLYMOUTH THE UNDERGROUND
16 EXETER THE PHOENIX
17 CARDIFF CLWB IFOR BACH
18 BRISTOL THE LOUISIANA
21 LONDON HOXTON SQUARE BAR
22 GLASGOW ÒRAN MÓR
23 DUNDEE CLARKS
24 YORK THE FULFORD ARMS
25 SHEFFIELD THE HARLEY
26 LIVERPOOL STUDIO2
27 NOTTINGHAM THE BODEGA
28 LEICESTER THE COOKIE
29 CAMBRIDGE THE PORTLAND ARMS
30 NORWICH THE WATERFRONT STUDIO

VISIT WWW.HUNTERANDTHEBEAR.CO.UK FOR TICKETS

CONTENTS

ISSUE 1693 OCT 21, 2017

EVERYONE REMEMBERS the first time they saw Metallica live. And with the band's prolificacy when it comes to hitting the UK, for lots of us those occasions took place in the summertime, in a festival field. But, for all they've made bill-topping open-air sets something they can rattle off with their eyes shut, there's something a little bit extra… *special* about America's greatest-ever metal band under a roof, in a venue boasting the word 'Metallica' above the door.

With their first proper UK headline run since 2009 kicking off this week, it's an honour to welcome James, Lars, Kirk and Rob back to the cover of a magazine that, as the band explain in this week's exclusive interview, has long been a part of their lives. The Four Horsemen ride again on Sunday. You better be ready…

SAM

NEWS

ON THE COVER:

Not content with being the biggest British metal band in the world, **Iron Maiden** unveil an Angry Birds video game – yep, you definitely read that right **(p4)**. After that, **Tonight Alive** return – one member down – from a period of turmoil **(p6)**, **Andy Biersack** reveals all on his American Satan movie **(p10)**, and we reflect on last week's unfortunate incident in Nottingham **(p11)**.

FEATURES

ON THE COVER: Because the UK has gone **'tallica** wild this week, we thought it best to head over to France to sample the band's WorldWired… tour early, before counting down their 25 best jams **(p22)**. Elsewhere in the mag, **Bert McCracken** opens up about **The Used**'s deeply personal – and absolutely wonderful – new record **(p18)**, **Brian Molko** of **Placebo** reflects on his career as a thrilling rock provocateur **(p38)**, and **PVRIS' Lynn Gunn** tells us what's on her iPod **(p42)**.

POSTERS

ON THE COVER: Who else? It's this week's cover stars through the ages. Yeeah-yeeeeeeeeah **(p30)**!

LIVES

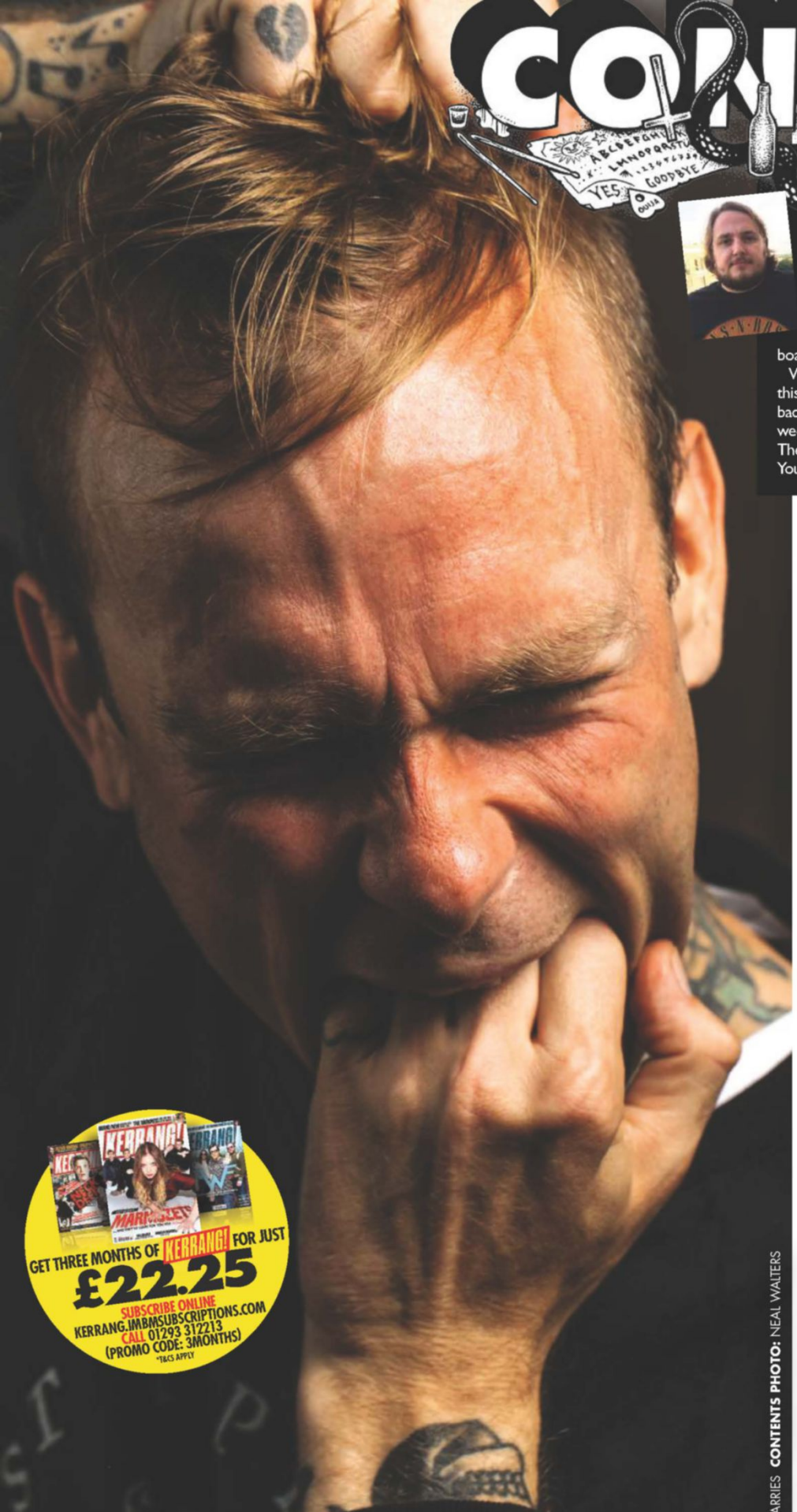
ON THE COVER: Papa Roach reign victorious in Birmingham **(p46)**, while **New Found Glory** celebrate 20 years of pop-punk in London **(p48)**, and hardcore heroes **Stray From The Path** also decimate the capital **(p49)**.

REVIEWS

ON THE COVER: There's a brand-new **Weezer** record! But what incarnation of the band are we getting this time? We honestly have no idea **(p50)**…

GIGS

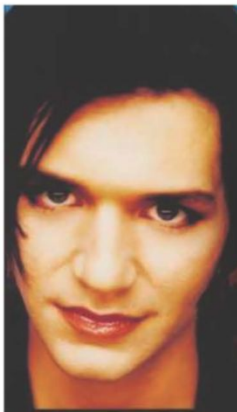
Metal faves **Bury Tomorrow** gear up for a ton of tiny shows. And, as **Dani Winter-Bates** explains, you'd be a right old fool to miss 'em **(p56)**.



THE USED p18

Bert McCracken just couldn't resist his delicious new hand lotion

COVER PHOTO: PAUL HARRIES **CONTENTS PHOTO:** NEAL WALTERS



BRIAN MOLKO p38

The face of a man who can "drink Marilyn Manson under the table", apparently…

No Prayer For The Flying

BIG PICTURE

WRATHBIRD!

Kestrel-lers | Auklet Somewhere In Time | The Book Of Fowls | Powerslavian

IRON MAIDEN mascot Eddie has been an Egyptian pharaoh, a tree, in space, and he's given Margaret Thatcher what for. But now he's about to become something even he never thought possible: a playable character in fowl-throwing mobile game Angry Birds.

The Irons have teamed up with game maker Rovio to create in-game Eddies (*pictured left*) for Halloween, which you'll be able to use to save digital eggs from green pigs for two weeks, from October 18. Why neither party hit upon this ludicrous idea sooner is a question we all want answered, but we're glad they did. May we suggest Where Eagles Dare as your soundtrack?

Tonight Alive simply loved hanging out at the garden centre

→ BIG STORY

OUT OF THE UNDERW

BETWEEN LEAVING THEIR LABEL AND OVERCOMING PERSONAL DEMONS, **TON** THEIR NEW ALBUM, **UNDERWORLD**. AND NOW GUITARIST **WHAKAIO TAAHI**

VORLD

IGHT ALIVE HAVE BEEN THROUGH A LOT TO MAKE HAS LEFT. WHAT'S GOING ON, **JENNA McDOUGALL**?

TONIGHT ALIVE have had a busy summer: straight after playing Slam Dunk at the end of May, singer Jenna McDougall revealed they were immediately going to start work on the follow-up to 2016's Limitless.

The band spent six weeks holed-up in a Thailand recording studio with producer Dave Petrovic, the man responsible for producing their earlier releases, including their second full-length The Other Side. The result is Underworld, and the really good news is that Temple – Jenna's favourite song on the album – has been pushed forward as the first single.

This year marks a period of significant change for the band. Since parting ways with previous label Sony, the band have signed with Hopeless/UNFD. But it's not all positive – the band have also slimmed down to a quartet following the departure of guitarist Whakaio Taahi. And on a personal level, Jenna herself has had to deal with issues of her own. There's a lot to take in, so we caught up with her to find out more…

WORDS: SIMON YOUNG

WHAT INSPIRED THE FIRST SINGLE, TEMPLE?

JENNA McDOUGALL (*VOCALS*): "I was really unwell a few months ago and struggling with my health – my eczema was back in a chronic state. There's a line in the song which says: '*Help me please, I could not be more desperate / And I don't think you heard me when I said.*' It's about my struggle with going to doctors and having them say, 'You're too young to be this sick,' but they wouldn't do the testing I was asking for because they thought it was too serious, too severe. I was super-fragile and fatigued and dizzy. The worst part was that I was developing an allergy to everything I was eating, so my diet was really scarce, and I actually developed a bulimic habit. I was rejecting everything I ate in the fear I was going to have an allergic reaction to it."

BUT JUDGING BY YOUR INSTAGRAM, YOU EAT INCREDIBLY HEALTHILY – THIS MUST HAVE BEEN REALLY CONFUSING AND FRUSTRATING...

"Yeah. I don't really have a toxic diet, so it was really confusing to be reacting to fruit and vegetables, sugars and things like that. I don't eat grains or any animal products, no alcohol. I was doing everything I could to stay as pure as possible and keep my body really healthy, but I wasn't being rewarded in any way; it was almost like I was being punished. I was feeling really trapped in myself. The song's about the depression that was spawned from that."

ARE YOU FEELING BETTER NOW, THOUGH?

"I am. I can't believe I'm saying that, because I can't really remember the last time I've felt this well. As soon as we'd made this record, it felt like I'd purged everything that needed to leave my system. A lot of it came from the pain of Limitless and the rejection we'd felt from our past label, as well as the stress of making this record and also being really sick at the same time. Finishing the record and leaving Thailand shut that book for me. Coming back to Australia, my intention was to get healthy and find the right practitioner for my condition. It's like it resolved itself, and I'm in a much better place."

WHAT ELSE HAS INFORMED THE NEW ALBUM?

"I've explored the idea of 'returning to the child' a lot. It's about practicing non-judgement. I've always had that fear of judgement, and that was something that restricted my happiness. It's about becoming more playful and returning to your innocence and your vulnerability, and the lack of fear associated with that. When you're a child, you're not afraid to cry, or ask for help, or express yourself, even if it makes others uncomfortable. I feel a lot more at peace with myself than I ever have. For the first time, I look in the mirror and don't want to change what I see. I think that's part of having some spiritual understanding that you are *not* your body."

"FOR THE FIRST TIME, I LOOK IN THE MIRROR AND DON'T WANT TO CHANGE WHAT I SEE..."

JENNA McDOUGALL

WAS THE ACT OF SHAVING YOUR HEAD A WAY OF HITTING THE RESET BUTTON?

"It was something that was symbolic for me – removing conventional beauty. That's something I felt a lot of pressure over with our last label. I guess I put it on myself that I never felt beautiful enough or feminine enough, and every time I tried to chase that image I was dissatisfied. It was unattainable for me. By cutting my hair I was taking my body back and I was making a decision that a lot of people didn't agree with. That's what empowered me the most."

DURING LIMITLESS, IT SEEMED LIKE YOU NEVER STOPPED WORKING...

"It was a distressing time for us. We had done so much in the lead-up, and there was nothing else in the world that mattered. But once the album was released, we stopped hearing from our label. We took a lot of risks with that record and I made a lot of compromises. Once we were on Warped [in 2016], I was trying to rebel against everything I had done by wearing militant outfits, blackening my eyes and having a bowl cut – which is not a feminine haircut."

HOW DID YOU PICK YOURSELF UP?

"I wasn't ready to admit what had happened, that the record wasn't connecting with our fans. It took me until January to grieve that record. In the band, we were pretty low and did a couple of tours. But the thing that got us excited again was when we started writing this new record. When we were setting up our new record deals [with UNFD and Hopeless], it was really exciting, because we felt supported in an honest and authentic way. It didn't feel like they had another agenda for the band, and they told us to make the record we wanted to make. No-one has ever said that to us before."

WHAT IS UNDERWORLD A REFERENCE TO?

"In a spiritual sense, it's the realm where your shadow resides. It's a place where we neglect ourselves, shun ourselves, and put ugly, embarrassing, shameful things. For me, I started pursuing a spiritual lifestyle a few years ago, and when that happens you're attracted to the light in the world and other people. You start removing toxicity from your life, whether it's your diet, your behaviours, anything. I neglected a lot of work that needed to be done, like past pain and traumas, relationships – things for me that were never finished. It's a fitting theme for me, because I was prepared to look at myself more honestly and practice more honesty in my life."

WHAK HAS NOW LEFT THE BAND. HOW WILL HIS DEPARTURE AFFECT YOU GUYS, MOVING FORWARD?

"There's going to be a gaping hole where he was. We made this record together, so when we take this music on the road, he's still going to be very much there. It's a devastating change for us, but it's a natural progression that means he's happier and healthier in his mind. I don't have to tell his story, but we're sad to lose him and hope our fans will support his decision. His essence is within the band and the music – it'll be impossible to not feel his presence."

PHOTO: GETTY

Jenna: "I'm feeling better now"

***Underworld** is released on January 12 via Hopeless/UNFD. **Tonight Alive** tour the UK in March 2018 – see the Gig Guide*

TRIVIUM | *THE SIN AND THE SENTENCE*

THE NEW ALBUM
IN STORES 20 OCTOBER

FEATURING THE SINGLES
'THE SIN AND THE SENTENCE' AND 'THE HEART FROM YOUR HATE'

CD • DIGITAL • LP

EXCLUSIVE COLOURED VINYL AND CD ALBUM BOX SET
AVAILABLE AT SHOP.ROADRUNNERRECORDS.CO.UK

ROADRUNNER

TRIVIUM.ORG • ROADRUNNERRECORDS.CO.UK

THE DEVIL HAS ALL THE BEST FILMS...

BLACK VEIL BRIDES FRONTMAN **ANDY BIERSACK** GIVES US THE LOWDOWN ON HIS ACTING DEBUT...

HOLD ON to your popcorn – American Satan is coming to a screen near you! Starring Andy Biersack and Asking Alexandria guitarist Ben Bruce, it's the tale of musician Johnny Faust (played by Andy) who makes a deal with the demonic Mr. Capricorn (Clockwork Orange actor Malcolm McDowell). Johnny is rewarded with fame and fortune, but things get complicated with the rest of his band, The Relentless, including guitarist Leo (Ben Bruce) and bassist Lily – who may just be in cahoots with Satan – resulting in a descent into darkness. Ahead of its limited release in UK cinemas from October 20, Andy gives us the spoiler-free lowdown on his acting debut...

WORDS: STEVE BEEBEE

THE STORY IS THE STUFF OF LEGEND

"The roots of it lie in the German legend of Faust, after whom Johnny's character is named. It also echoes the legend of [blues guitarist] Robert Johnson, who apparently met the Devil at a Mississippi crossroads and sold his soul for rock'n'roll. Ash Avildsen [founder and CEO of Sumerian Records and Sumerian Films], who wrote and directed the film, has loads of tales of Faustian deals. When I moved to LA, I got involved in the trappings of partying, but to my knowledge never had any dealings with the supernatural."

IT ASKS A QUESTION OF THE AUDIENCE

"When people are relying on you – not just your band, but your mother who needs money for a life-saving operation – how far do you go? There are certainly times when you'll dislike Johnny's choices, but it's hard to dislike him entirely. He feels like he's damned if he does and damned if he doesn't. I don't think I would do the same."

IT'S ABOUT THE DANGERS OF ADDICTION

"Mr. Capricorn finds ways to manipulate Johnny, and encouraged by Lily, he gets into drugs. They have sex, with Lily ensuring that [Johnny's girlfriend] Gretchen hears them. The consequences send Johnny into heroin addiction. I was six months into my sobriety when I made this movie. My problem was drinking, but even with my limited acting experience, I knew how to portray that."

ANDY DOESN'T SING IN IT...

"It features the music of The Pretty Reckless, In This Moment, Skid Row and others, while the original score is co-written by Jonathan Davis from Korn. Remington Leith from [Las Vegas art-rockers] Palaye Royale is the voice behind Johnny's vocal parts, and he does an amazing job. I couldn't do the singing [because of record label contracts]."

IT MIRRORS REAL ROCK'N'ROLL LIFE

"We didn't want to portray the boring days. When you first start touring you feel rules don't apply to you. You come from a position where you're constantly disrespected, and then you're in a successful band and girls want to talk to you, and everyone wants to be you."

THIS MIGHT NOT BE THE END

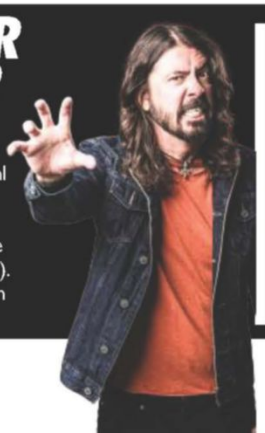
"There were a few different iterations of how it would end. It was a question of deciding between the way we wanted it to finish and what we felt the audience would want. I won't give too much away, but it worked out great."

AMERICAN SATAN (18) IS RELEASED ON OCTOBER 20. SEE SCREENING DATES AT PRINCECHARLESCINEMA.COM

THEY SAID WHAT?

"GROCERY SHOPPING FOR THE FIRST TIME IN A WHILE. I DON'T KNOW WHAT I EVEN EAT ANYMORE"
GEOFF WIGINGTON, WATERPARKS

FOOS FOR UK TOUR



Foo Fighters have announced a UK stadium tour for 2018. Dave Grohl and co. will play shows at Manchester's Etihad Stadium (19 June) and the London Stadium (22 – 23). Tickets are on sale at 9am this Friday (October 20).

EMPEROR AT B-O-A

Bloodstock Open Air has added more names to next year's metal spectacular. In a UK exclusive, **Emperor** will celebrate the 20th anniversary of their classic album Anthems To The Welkin At Dusk. **Nails** and **DevilDriver** will also join headliners **Judas Priest**, **Gojira** and **Nightwish** at Catton Park in Derbyshire on August 9 – 12, 2018.

Neck Deep enjoying a less serious moment

(Clockwise from top;) Ben announces the gig is over; apologising to fans afterwards; the band's statement

SHOW RESPECT

WHAT WE CAN ALL LEARN FROM **NECK DEEP**'S RECENT GIG CANCELLATION...

WORDS: JAMES HICKIE **PHOTO:** TOM BARNES

THERE ARE a variety of reasons we go to gigs: to achieve personal or collective catharsis, to feel part of a community – or simply to have a bloody good night out listening to your favourite music.

What none of us want, or expect, when we book tickets is to be faced with the kind of scenes witnessed at Neck Deep's show at Nottingham's Rock City on October 9, when there was a physical altercation between the band and the venue's security over the latter's alleged heavy-handed treatment of members of the audience. While the reported details of the event are disputed and conflicted, the result was the band leaving the stage after just two songs.

A statement issued by the band the following day said: "The events that transpired last night were regretful and deeply unfortunate. Things rapidly escalated to a point that they should never have gotten to. We believe that violence is never a solution, and that everything that went down could and should have been handled better by all parties."

We couldn't agree more. Setting aside the confusing blur of phone footage, conflicting accounts, and the inevitable rush of think pieces that will spring forth, there's one fundamental thing we should keep in mind: when we go to gigs, we're entering into an unspoken contract between ourselves, the band we're watching, and the venue's security – and misconduct from one part of that equation can and will have detrimental repercussions on the others.

> **"WE BELIEVE THAT VIOLENCE IS NEVER A SOLUTION..."**
> **NECK DEEP**

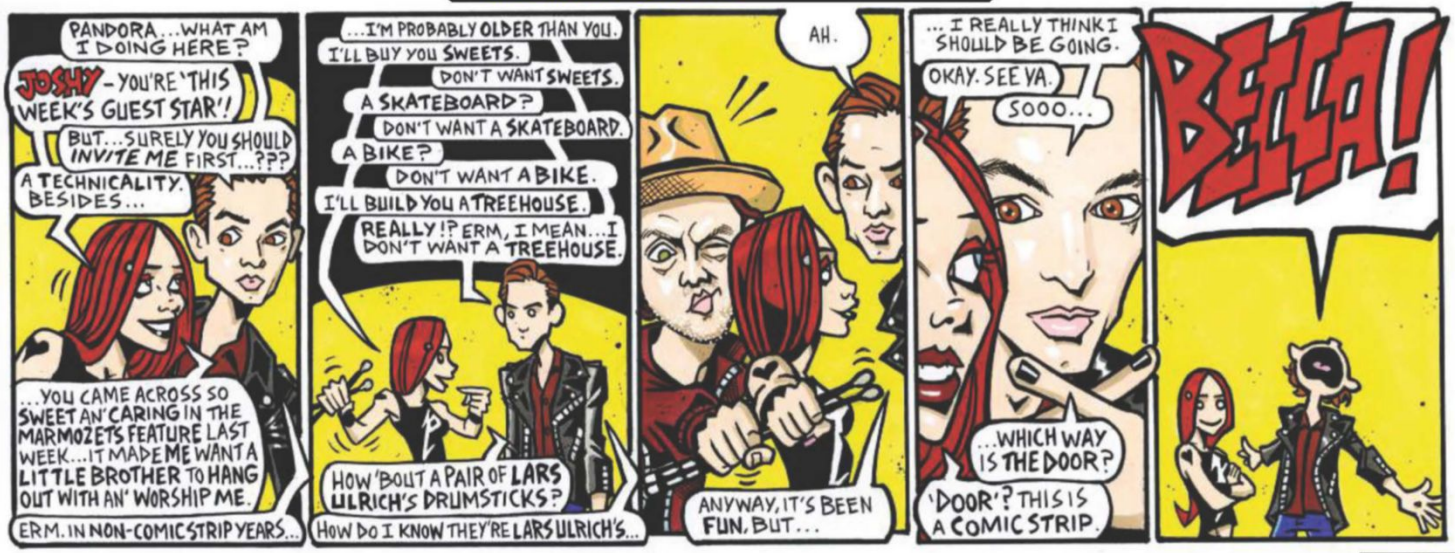
The job of venue security, first and foremost, is to *protect* fans, *not* violently reprimand them while they are enjoying a show in a manner seen up and down the country night in, night out. This they would no doubt wholeheartedly agree with, and the often unheralded work that goes in to keeping our shows a safe event is to be applauded. Yet, still, a greater awareness or appreciation of the crowd culture, at any venue, would perhaps go some way towards ensuring the events seen last week and beyond are avoided.

In turn, in order to have an atmosphere of mutual respect, there are things fans need to remember, too. We live in a climate of heightened security, in which keeping people safe in public spaces is paramount, and therefore a job with intense pressures – so if there are certain rules in place, they're there in the interest of safety for all.

Last, but by no means least, as Neck Deep acknowledge in their statement, if we're going to continue to keep gigs as a "protected and positive environment", then violence of any description can never be the answer to violence. Thankfully, while instances like the one at Rock City are not isolated, they are still rare. Yet we can make them even rarer, and hopefully nonexistent, by remembering everyone at gigs has their part to play in the safe enjoyment of the evening's performance.

After all, the prevalent message of our musical world is one of unity, not division.

PANDORA BY RAY ZELL Rayzell.com



MOVEMENTS

FOR FANS OF: TOUCHÉ AMORÉ, CASEY, THE STORY SO FAR

WORDS: JAKE RICHARDSON **PHOTO:** KURT CUFFY

YOU SHOULD PROBABLY GET A MOVE ON AND TELL US WHO THIS LOT ARE...

Okay, okay. This is California-based quartet Movements, but don't let their sunny home state fool you – the emo-cum-post-hardcore this band produce is serious stuff. Not that it stopped them having a blast on this summer's Warped Tour. "I was expecting it to be miserable!" says vocalist Patrick Miranda. "I thought I'd hate my life, but I made loads of new friends, particularly the guys in The Acacia Strain. I was intimidated by them being such big, mean-looking dudes, but it turned out they vibe with Movements, and we became great friends! We also hung out with this rapper called Feeki – he's a white dude from Nevada with a mullet, and his DJ goes by the name 'Trash Wizard'!"

HE SOUNDS 'INTERESTING'... SO, WHAT MAKES MOVEMENTS STAND OUT FROM THE WARPED TOUR PACK?

You won't find many young bands tackling the issues Movements do. "There's a song on our debut album [Feel Something] called Deadly Dull, and it's about my girlfriend's grandparents," Patrick explains. "Her grandfather has dementia, and the night her grandmother passed was a tough experience, because her grandfather didn't know what was happening. He couldn't comprehend that she was dying, and then he didn't realise she was gone. To this day, he still asks where she is, and it's heartbreaking. Both of my grandparents had Alzheimer's, but I was only little at the time. I haven't had to deal with it during adulthood, so that song is for my girlfriend."

> ***"ANXIETY FEEDS INTO THE MUSIC I WRITE..."***

THAT'S PRETTY DEEP. WHAT OTHER SUBJECTS DOES PATRICK TACKLE?

"Mental health is something I care deeply about," says Patrick. "I suffer from anxiety and depression, and that feeds into the music I write. Feel Something sees me looking at issues that are hard to talk about, but I feel I need to, because it'd be harder to recover if I wasn't willing to be honest. It was a tough record to write, but in the long run it'll be for the best, and hopefully people will relate to it."

ADMIRABLE STUFF. WHAT'S ON THE HORIZON FOR THE BAND, THEN?

Feel Something drops this week (October 20), and then there's a debut UK tour supporting Knuckle Puck in December. Unsurprisingly, Patrick is pretty excited. "I'm stoked to get over to the UK – it'll be my first time ever [going] outside America and Canada!" he gushes. "We get kids from the UK tweeting us all the time, saying they love our band and can't wait to see us, and it's crazy to see that! None of us expected to be at this level, and it's amazing to know something we started in a garage has grown into a thing people who are oceans away care so much about. It's an awesome feeling."

WHAT YOU NEED TO KNOW

WHAT: Stunning emo/post-hardcore quartet from Southern California.
HEAR: Debut album Feel Something, out October 20 via Fearless.
MORE INFO: Facebook.com/MovementsCA
CHECK OUT: The ominous video for Colorblind – it'll get you right in the feels.

YOUR FAVOURITE NEW BAND

(L – R:) Ira George (guitar), Patrick Miranda (vocals), Austin Cressey (bass), Spencer York (drums)

S.J.M. CONCERTS PRESENTS

TONIGHT ALIVE

RETURN TO THE UK 2018

PLUS SPECIAL GUESTS

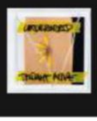
WITH CONFIDENCE

& THE GOSPEL YOUTH

MARCH 2018

TUE 06 MANCHESTER O2 RITZ
THU 08 LONDON KOKO
SAT 10 GLASGOW QMU
SUN 11 NOTTINGHAM ROCK CITY
MON 12 LEEDS STYLUS
TUE 13 BRISTOL MOTION

TICKETS ON SALE 10AM FRI 20 OCTOBER



GIGSANDTOURS.COM | TICKETMASTER.CO.UK

NEW ALBUM UNDERWORLD OUT IN 2018 ON HOPELESS RECORDS

AN SJM CONCERTS & DF PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

20 YEARS OF

PLACEBO

PLUS GUESTS

HUSKY LOOPS

PLYMOUTH PAVILIONS. 20.10.17
WOLVERHAMPTON CIVIC HALL. 21.10.17
LONDON O2 ACADEMY BRIXTON. 2[SOLD OUT]17
LONDON O2 ACADEMY BRIXTON. 24.10.17

GIGSANDTOURS.COM TICKETMASTER.CO.UK

THE ALBUM 'A PLACE FOR US TO DREAM
20 YEARS OF PLACEBO' OUT NOW

PRESENTED BY SJM CONCERTS & METROPOLIS MUSIC
BY ARRANGEMENT WITH ITB & RIVERMAN

GIGSANDTOURS.COM FIND US ON 0844 811 0051

WE CAME AS ROMANS

COLD LIKE WAR

The New Album

IN STORES OCT 20TH

Includes the singles 'Wasted Age', 'Cold Like War' & 'Lost In The Moment'

Available at

hmv

in-store | online

SHARPTONE

SHARPTONERECORDS.CO

@SHARPTONERECS

KERRANG! ROCK CHART

WE CONTINUE TO REMEMBER **CHESTER BENNINGTON**, AS **LINKIN PARK**'S ONE MORE LIGHT FLICKERS...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	3	1	LINKIN PARK	ONE MORE LIGHT
2	2	2	BLACK VEIL BRIDES	MY VOW
3	1	3	CODE ORANGE	THE MUD
4	3	4	MILK TEETH	NEARBY CATFIGHT
5	4	2	FALL OUT BOY	THE LAST OF THE REAL ONES
6	1	6	WEEZER	WEEKEND WOMAN
7	2	7	CAN'T SWIM	GOD AWFUL
8	2	8	MOTIONLESS IN WHITE	NECESSARY EVIL
9	6	1	ARCHITECTS	DOOMSDAY
10	8	1	MARMOZETS	PLAY
11	1	11	CANE HILL	TOO FAR GONE
12	5	5	GREEN DAY	TOO DUMB TO DIE
13	5	3	FOO FIGHTERS	THE LINE
14	3	14	THE DARKNESS	SOUTHERN TRAINS
15	1	15	DON BROCO	STAY IGNORANT
16	3	12	MARILYN MANSON	KILL4ME
17	1	17	AVENGED SEVENFOLD	WISH YOU WERE HERE
18	3	11	THE XCERTS	DAYDREAM
19	4	4	ENTER SHIKARI	RABBLE ROUSER
20	3	18	ROAM	ALIVE

STAFF PICK!

KILL4ME
MARILYN MANSON

PAUL TRAVERS, WRITER

"After reinventing himself on The Pale Emperor, Marilyn Manson keeps that stunning form on his new album, Heaven Upside Down. KILL4ME is a case in point, riding that sleazy pulsing handclap beat into a love song that only he could write."

DID YOU KNOW?

TOO DUMB TO DIE
GREEN DAY

The song is a reference to Billie Joe Armstrong's dad, during his time as a Teamster. Now, if you're wondering what that is, the International Brotherhood of Teamsters is a labour union in America that looks out for workers' rights. It also supports workers who are on the picket line, striking for equal pay.

INSIDE THE SONG...

CHRIS MOTIONLESS
MOTIONLESS IN WHITE

WHAT'S THE BEST PART ABOUT NECESSARY EVIL?

"I think the best part about it is the blending of the generations in our realm of music. Having Jonathan Davis on it, who is such an iconic frontman from a band directly responsible for pioneering a genre whose footsteps we have followed in, really does demonstrate how Korn's influence has affected our generation of bands and artists today."

DID YOU KNOW?

STAY IGNORANT
DON BROCO

The video for this was filmed during Broco's secret shows as The Prettyboys from this year's Reading & Leeds Festivals. Amongst the party antics and beer, there's even a cameo from Against The Current vocalist Chrissy Costanza.

STAFF PICK!

DOOMSDAY
ARCHITECTS

JAKE RICHARDSON, WRITER

"By far the best metal act in Britain, Architects continue to astound. The band's musical backdrop is wickedly smart, and Doomsday is a rager."

STAFF PICK!

THE MUD
CODE ORANGE

BOB FOSTER, DIGITAL EDITOR

"Industrial bits, weird mosh breakdowns and face-ripping vocals: it's like NIN and old Converge had a gross spooky kid together."

STAFF PICK!

GOD AWFUL
CAN'T SWIM

JAMES MACKINNON, WRITER

"Fail You Again is hands down one of the finest-crafted albums to emerge this year, whose 12 tracks of tenderness, remorse and emotional grit wore out my car's CD player from constant rotation. But wait! There's more! This outtake from the Fail You Again sessions cuts like the first wind of autumn, with anxiety-ridden riffage, torn emotions and religious bile. Lyrically, is it a break-up song or a suicide note? That poignant ambivalence is yet another reminder of what makes Can't Swim so special. The only certainty is, with their return to the UK in December supporting Creeper, Can't Swim are spoiling us again."

INSIDE THE SONG...

ALEX ADAM
ROAM

TELL US ABOUT YOUR NEW SONG, ALIVE, ALEX?

"Alive is really the song that sums up the new album [Great Heights & Nosedives] best. Life is all about the highs and lows, and how you deal with them. It's a happy pop jam about the past year for us, both as a band and individually. We wanted to be able to write bouncy songs about serious subjects."

SUBSCRIBE!

Kerrang! Magazine

Subscribe to the Kerrang! Rock Chart on Spotify by opening your app, hitting the search bar and hovering your camera over the following code.

Give it a go!

SJM CONCERTS, DF AND MCD BY ASSOCIATION WITH KERRANG! PRESENT

KERRANG! TOUR 2017

THE AMITY AFFLICTION

BOSTON MANOR

VUKOVI CASEY

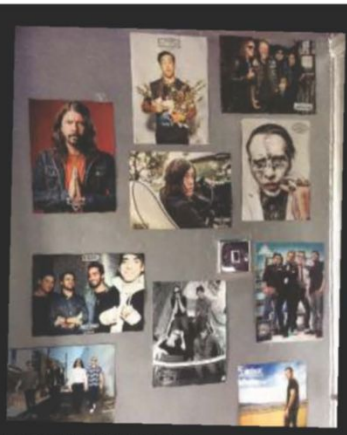
DECEMBER 2017

TUE 05 - Birmingham O2 Institute
WED 06 - Leeds University Stylus
THUR 07 - Glasgow O2 ABC
FRI 08 - Manchester O2 Ritz
SAT 09 - Newcastle Uni
MON 11 - Dublin Academy
TUE 12 - Cardiff University Y Plas
WED 13 - London O2 Forum Kentish Town

TICKETS ON SALE NOW!

Gigsandtours.com / Ticketmaster.co.uk

KOMMUNITY: YOUR PAGE, YOUR LIFE



A LOVE LIKE WALL

"My K! wall is getting even more awesome every week!" smiles ***@MissNyanPoptart****. Solid mix of bands there, dude! That's kind of a self-compliment, actually, as we made 'em. If we weren't merely a magazine and had an actual back to pat, we'd be going to town right now.*

CONOR HEY-SON!

Hey, look, it's ***@BenAFC10*** *with Nothing But Thieves chap Conor Mason on what looks like the loveliest rail ride in rock history. Forget #TrainDogs, we just want more #TrainConor.*

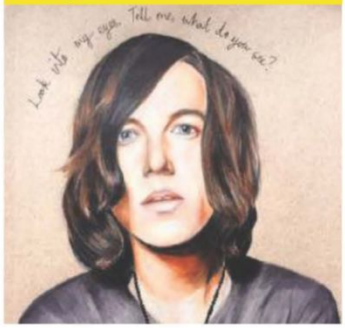
WINNER!

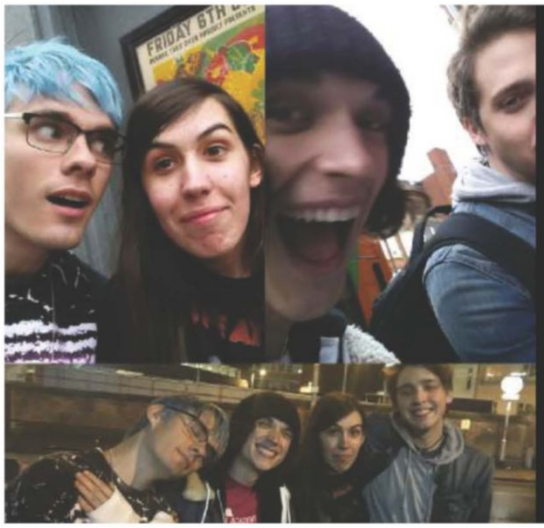
BREAK-ART

"I love how this turned out, it's so fucking beautiful," says ***Paige****. Pretty full of yourself, there, Paige, but with good reason. Dave Grohl's hair is the envy of us all, and it looks especially bushy and luscious (bushcious?) here. Mmm-hmmmm. Congrats – you've won an amazing Alter Bridge signed live bundle. Enjoy!*

PEN-PIRE TO ASHES

Here's a brilliant drawing of Sleeping With Sirens' frontman by the equally brilliant ***@selinalovesbands****. What do we see when we look into your eyes, K-Quinn? Well, seeing as you asked: beautiful, fresh green grass – the sort that you just want to roll around on. If you're into that sort of thing, that is. Ahem.*





TAKE HER TO THE WOO

"I met Waterparks at their Nottingham show and I don't know why Geoff is so annoyed," says ***@Bands_thatisall****. Probably because Otto so cruelly cropped him out of their picture. That's our best guess, anyway. Tbh, we're more interested in what you just told Awsten to make him look so shocked. Was it Star Wars: The Last Jedi trailer spoilers? *Gasps* HOW VERY DARE YOU.*

SELFIE EYES

"I met Frank Carter at the Kerrang! Tour 2016," says ***@CaitlinLJ2019****. Awesome. True story: this was Frank's exact expression for the entirety of the K! Tour. Dude's got a strong old mouth.*

CAN I PLAY WITH FLAG-NESS?

"How fast did I make this design? At the SPEED OF LIGHT! Luckily I finished 2 MINUTES TO MIDNIGHT!! Before I went to sleep and had INFINITE DREAMS! After looking at my screen all that time I feel like CROSS-EYED MARY!!" says ***Alex****, while we pray for him to finish. Oh no… "How long did it take me to think of these puns? I WASTED YEARS! This ridiculous caption is BRIGHTER THAN A THOUSAND PUNS!!" Alex, that was exhausting. Fancy a job?*

CAN'T PIC UP THE ROOTS

"No better feeling than meeting your favourite band, Neck Deep," says ***@tpatplaur****. You should have heard them gushing about you after, mate. "No better feeling than meeting @tpatplaur, for realz," Ben Barlow confessed to us once you'd had your pic. Honestly.*

FACE IN THE CROWD

IS THIS YOU?

BAND: New Found Glory
WHEN: 06.10.17
WHERE: London O2 Forum Kentish Town

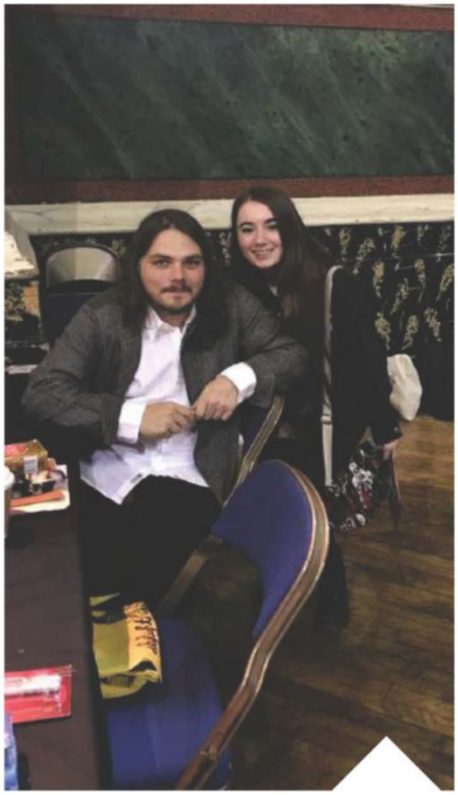
■ YOU KNOW what? When we take these Face In The Crowd pics, most of the time, our poor photographers aren't given nearly enough attention. Who cares that there's a band playing – shower our snappers with love, please! We are therefore especially pleased with your smiley-ness. Thank you. Drop us an email over at Feedback@kerrang.com with a picture of your ticket and yourself – ***YOU'VE WON A PAIR OF TICKETS TO SEE ENTER SHIKARI!***

WE STITCH THESE WOOFS

"I'm really happy with this one, especially because it's been a while since I've drawn fur," admits ***@Icynder8342****. Fantastic stuff. It's reassuring to know that even the busiest of rockstars find themselves easily distracted by dogs.*

IN YOUR PHONES

"It's been one year since I met my favourite band!" says ***@Morgan Liindsay****. Nice! The symmetry of how you're all standing in this photo is really satisfying. That is all.*



THREE CHEERS FOR SEAT REVENGE

"Can't believe I met Gerard Way at Thought Bubble! He's such a sweet guy…" says ***@danko_angel****. He's lovely, is Gee. In fact, this is so wholesome that we can't even be bothered with our usual sarcasm. Well played.*

NEXT WEEK

WIN!
A MONEY-CAN'T-BUY TRIVIUM BUNDLE!

To celebrate the release of their new album, The Sin And The Sentence, we've got the *ultimate* haul of Trivium goodies to give away – featuring signed (and very rare) promo stuff over the course of the band's career, as far back as a VIP pass to their London Astoria show in 2005. Phew! A killer prize such as this requires some creativity, so we'd like to see: 1) A drawing of Matt Heafy eating precisely 17 lemons. 2) A pie (meat or vegan) that looks like any member of Metallica. 3) A selfie with Royal Blood where you're playing ping-pong (because why not?). Got that? Good – NOW GO!

TAG YOUR STUFF WITH #KOMMUNITY

*Show us via Twitter (**@KerrangMagazine**), Instagram (**kerrangmagazine_**) or **Feedback@kerrang.com**!*

PIECE BY PIECE

TRAGEDY AND TRAUMA FORCED **THE USED** TO OPEN UP AND DIVE INTO THEIR DARKEST DEPTHS ON SEVENTH ALBUM **THE CANYON**. BUT THROUGH THE EXPERIENCE, **BERT McCRACKEN** MIGHT JUST HAVE FOUND SOME LIGHT AND MADE PEACE WITH HIS PAST…

WORDS: DAVID McLAUGHLIN **PHOTO:** NEAL WALTERS

James Joyce, Kurt Cobain, Bugs Bunny and Michael Jackson. What's the one thing they all have in common? Believe it or not, in ways both small and mighty, they've collectively helped shape, influence and play a part in the creation of The Canyon: the fearless, complex and soul-stirring seventh album by The Used. It is also – by some distance – the band's darkest and most daring venture to date, encompassing 17 songs across a near-feature-length running time, a gamut of musical styles and raw, unfiltered emotions. Like never before, it sees frontman Bert McCracken laid bare for all the world to witness. Thirty seconds into the monologue intro of opening track For You, in fact, one of the first things you'll hear is the vocalist audibly moved to tears. He's discussing what he'd say if he could have just five minutes more with his friend Tregen, who took his own life just over a year ago in Provo Canyon, the record's thematic and titular, metaphoric centrepiece.

"I often wonder what happens to tears when they get stuck inside you," Bert ponders today from his adopted home of four years in Sydney, Australia. "I'm sure that has a serious effect. Being able to release such emotions… Refining the process of grieving and letting go is very cathartic and healing. [It's about] learning that love is painful in respect of mortality, but that it's the key that allows us to be brave and feel love in its fullest fury."

Average, everyday emo fare this isn't. It's heavy stuff in the truest sense of the word, and to make this album, Bert, bassist Jeph Howard, drummer Dan

Whitesides and guitarist Justin Shekoski (the ex-Saosin man making his recorded debut with the group), had to deconstruct and rebuild The Used from the ground up. The results, they discovered, would be truly stellar.

It's impossible to downplay the creative scope within which The Canyon finds its lifeblood. Consider the literary touchstones alone that inspired its sprawling, conceptual structure and ideas, and you have a sense of just how loftily Bert set his sights on these songs.

"I'm trying to mimic what I feel is powerful about [David Foster Wallace's infamously challenging 1996 novel] Infinite Jest, [William Shakespeare's] Hamlet, [James Joyce's] Ulysses and [Homer's] The Odyssey," he explains, with a casual 'whatever' tone that suggests he's quite unaware just how rarified a rockstar dropping such references makes him. "The deeper you look, the more you'll be like, 'Holy shit!' The intention was to make it like what I hope my first novel would read like."

On top of those dense foundations, however, rested a mountain of grief and sadness. Poking at the problems in turn awakened all kinds of long-dormant feelings the frontman had yet to brave facing up to. Unpacking everything was not an easy process, and if it wasn't for producer Ross Robinson (Glassjaw, Korn, At The Drive In) and coffee-fuelled, after-hours "psychic surgery" sessions providing the catalyst, this record might have been hugely different.

"It's a profound point," Bert stresses, explaining why all of this emotional detritus has come to the surface. "We weren't ready for it until now. I wasn't. Ross captured the most intimate and scary things I've ever put down. He thinks about music in a way that's hard to describe: it's more mental, psychic, spiritual, ontological and metaphysical. We went real deep to get to the bottom of what the songs were about. I was completely lost in it, and the process got heavier and heavier as the work got more extreme."

That work initially started three years ago and spread across four separate writing sessions. The last of which saw the frontman fly to Justin's house in Lake Elsinore for 10 days in January this year. It was there the band started to realise that "something very special" was within their grasp. Emboldened by the rough-hewn edges of 2016's Live & Acoustic At The Palace, the band made a conscious decision to record to tape for the first time on this album, capturing all their kinks and imperfections to enhance the integrity of their performances. Ross, whose intense methods were so integral to Slipknot's debut album, was the natural choice to help realise such a vision, and so they promptly hit Dave Grohl's Studio 606 in May, where they became the first band to record on 1980s pop balladeer Richard Marx's old machine. "That's half the magic of the record right there!" jokes Bert.

> **"MOMENTS OF TRUE CREATION ARE DEVOURING AND OVERWHELMING"**
> **BERT McCRACKEN**

But there was further oddness to be found later in the summer, across the way in LA's Valentine Recording Studios.

"You get a powerful, nostalgic feeling when you walk into that place," the singer fondly reminisces. "It's all brown and '60s. Bugs Bunny's voice was recorded there, a bunch of the alcoholic, cocaine-fuelled misogynistic stuff by the Rat Pack was done there… There were moments of magic, where we could not believe what we were creating, we could all barely breathe.

"It's crazy that our music ever got the term 'emo'," he continues. "That blows my mind, because what we were making [on this album] was so far beyond, into this whole other realm of emotion that we didn't even know music could touch."

Reaching those higher planes and peaks was no mean feat. Nor was it a painless experience, with long hours and "really aggressive times, butting heads" par for the course. But in chasing what Bert instinctively sensed was worth that hardship and hassle, he felt a lightness of being that even he could not have anticipated, learning something about himself – and life – that was entirely alien.

"I feel those moments of true creation are so devouring and overwhelming," he begins. "I was in the studio from noon until 4am and then I was up from 8am writing again. Yet that's the closest to peace I've ever felt, and it was aggressive. It was frantic, almost. That's the opposite of what I thought peace should be…"

It can be no coincidence that finding this release in hard work came at a time when the 35-year-old was deep in mourning from his friend's passing, the jolt from which left him attempting to make sense of mortality and his own place in the universe. Pouring it all out in his lyrics – unflinching from reality, no matter how uncomfortable – in pursuit of something artistically grandiose, he knew he had to find the courage to be honest with himself, first and foremost.

The Used were nearing the final run of their 15-year anniversary shows in 2016, when the news of Tregen's suicide filtered through. In July 2004, he was the person who provided the methadone that Bert's first

AS GOOD AS NEW

IT'S BEEN 15 YEARS SINCE THE USED'S EXPLOSIVE DEBUT ALBUM. BUT WHAT HAS THE PAST DECADE-AND-A-HALF TAUGHT BERT?

REFLECTION IS HEALTHY…

"It's nice to look back, because art redefines itself in its own context. So it's cool to play those old songs, to see what The Taste Of Ink means to me now, in that forum of freedom and expression. Those snapshots of emotion, captured in those times are still so relevant and important in 2017. It captures a moment of youth that still exists in all of us."

…BUT DON'T OBSESS ABOUT THE PAST

"Living in the moment is key, for those familiar with Alan Watts and the philosophical concept of 'the future'. Now is only now, and that's it. Even my worst tattoos I'm fine with these days, like the stick man on my side. I feel like it's just evidence of me, that I was here. Embrace all the shitty things, because those are the moments that teach us the most."

YOU'LL FIND YOUR WAY

"I've struggled to find my path in the past. I think that's natural. But in the past year I've learned that I'm capable of finding paths I didn't know existed, for myself and others. People tell me things they don't tell their best friends. To lose myself in other people's problems makes me a vessel: fill me with your negativity and I'll deal with it in my own way."

Still learning the art of the high five, then…

love Kate used when she overdosed and died while pregnant with the singer's child.

"It's a big circle of love and pain," the frontman relays with a tenor that suggests an accompanying grimace on the other end of the receiver. "Tregen never forgave himself for giving Kate those drugs. He stopped taking antidepressants the week before he ended his life… and I believe that's what killed him."

The Canyon's songs tell Tregen's story, mixed in with Bert's own, through shifting perspectives and narrators, cloaked in metaphor, literary references and nods to the musical heroes that inspired its sounds and textures (everything from Nirvana to Tom Petty and Michael Jackson). It's important to note that the complex relationship between the two men seemed to go deeper than mere friendship. It's something he's never publicly addressed until now, though the swirling cacophony of late album track About You (No Songs Left To Sing) leaves little to the imagination. It evokes hazy memories of a heavily-intoxicated night shared in a hotel room as Kate lay sleeping beside them, and '*mistaken, small moments of love*'.

"Tregen was the only man I've ever really shared true intimate feelings with and been with on an important, physical level," the singer says. "Being honest and open feels almost wrong, because we're trained to be the opposite way. We're trained to feed our inferiorities with other people's lives: to consume, oppress and be oppressed. I'm so connected to the humanity of it that it breaks my heart, and I could only have been as personal as I have been on this record."

Simply put, The Used had no choice but to go dig deep and open up old wounds on The Canyon. In doing so, in pouring it all out for his art, Bert McCracken felt liberation and freedom. Like the metaphor of the canyon itself – requiring millions of years of water to cut and form the rock's curves and crevices – this isn't an album the frontman could have made at any point in the past 15 years, because its words and ideas needed time, tragedy and experience to reveal themselves. Unlike the turbulence of his past, it seems as if Bert has found himself in a better place now, and making the record has helped lay some of those ghosts to rest.

"The way that I've dealt with death in the past – especially losing someone unexpectedly – was very unhealthy. I just poured alcohol on it," he admits.

"Tregen dying 100 per cent made me reassess everything. I wondered why death was so toxically terrifying when I was growing up. Now I'm teaching my daughter Shakespeare soliloquies, because I believe it's important to learn that we're not alone in thinking about these unfathomably deep issues. It's such a strange and wild world we live in. She's only three, but she's like a sponge and memorises them.

"My intent was to go as deep as I was physically and mentally able to," he summarises of the experience. "It didn't leave me hollowed out like I thought; I'm more of a ship-like vessel. I've never read more, I've never written more and I'm truly inspired by what's next. So I think it's worth it to be honest, for anyone who dares to try."

It might be a little much to suggest that this most troubled, complex and heart-on-sleeve of characters has found happiness in exploring the depths of his soul. But for the first time in a while, it sure does seem like he's unburdened himself of some of its darker edges.

"Life is tricky, man," he nods, wistfully. "The importance of devouring the bad and the mistakes has always been very thematic for The Used, so I can only learn from the horrible times. As of now, I'm staring at a cloudless Sydney sky and I'm feeling so positive and quote-unquote grateful for what I've been given."

Considering where he's been and what's he's had to go through to get here, perhaps that's enough.

THE CANYON IS RELEASED ON OCTOBER 27 VIA HOPELESS RECORDS

WELCOME HOME

SINCE THE VERY BEGINNING, METALLICA HAVE HAD A SPECIAL BOND WITH BRITAIN. FROM READING ABOUT OUR RECORD SHOPS IN THEIR BEDROOMS, TO HEADLINING OUR BIGGEST FESTIVALS, WE'VE HAD QUITE THE RELATIONSHIP. AS THEY PREPARE FOR THEIR FIRST UK TOUR IN EIGHT YEARS, THE METAL KINGS REVEAL HOW IMPORTANT OUR LITTLE ISLE HAS BEEN TO THEM…

WORDS: NICK RUSKELL **PHOTOS:** PAUL HARRIES

'I *left my heart in San Francisco*,' goes the song, a love letter from crooning lounge lizard Tony Bennett to his favourite city. Coincidentally enough, Kirk Hammett, a son of Frisco himself, has a similar story about one of his own favourite places: London.

Except it wasn't his heart he left there, it's not a romantic tale, and we doubt Tony meant it quite so literally or as bloodily as this.

"I had to have an emergency appendix removal in London," laughs Metallica's guitarist. "We were doing press there, and I was bent double in pain. At first I thought it was a hangover, but it was just getting worse and worse. I called my wife and said, 'I've got really bad indigestion or something,' and she told me to go and get an electric blanket and put it on my stomach. But what that did was, it cooked my appendix! So I called down to the front desk and said, 'I need to get a doctor.' He came and said, 'You're really, really bad. We can't call an ambulance because it'll take too long. I'm going to have to take you to the hospital myself.' He took me to St Thomas' hospital in his car, and I had to go straight into surgery there and then and get it removed."

One lucky fan even got the thrill of thinking they'd won a piece of genuine Metallica offal ("We gave it away as a

METALLICA

contest prize, but it was just a sausage in a jar!" hoots Kirk). But as manky as this story is, it's just one of many anecdotes the men of Metallica have about their special relationship with our green and pleasant land. From the influence and inspiration drawn from early British metal heroes and getting Kerrang! on import before they were even signed, to headlining Donington for the first time and using the UK as a proving ground for not one, but two new bassists, via low-key, gold-dust ticket shows that have taken their rightful places as major chapters in Metallica lore, the band are as at home in London as at their HQ in San Francisco. Hell, it was (in part) a teenaged Lars Ulrich's "pilgrimage" here in the summer of 1981 that solidified his desire to pursue a career in music, rather than tennis, after spending several weeks punting around with the cream of the New Wave Of British Heavy Metal movement like Diamond Head, Iron Maiden and Motörhead.

We're talking about all this not in a London boozer (despite Kirk's professed love for "British bitter and Carlsberg Special Brew" the first time he visited the UK), but in Lyon, France, at the start of the European leg of their globe-straddling WorldWired Tour. But they're coming. Oh yes, Metallica are coming. And this will be their first proper UK tour, in proper venues, since 2009. No festivals. No tiny, secret, one-off things. Just Metallica, the UK's biggest arenas, and tens of thousands of fans going apeshit on a real album tour. Tonight, as a charged-up James Hetfield bellows "Metallica loves you, Lyon!" from a 360-degree, in-the-round stage, above which appear some of the most eye-melting visuals this band have ever had, it gets the standard giant roar in return. But you can't help feeling that when he does it in London or Manchester, he's going to be hit with a bill for fixing the roof. Get ready, UK: Metallica are coming home…

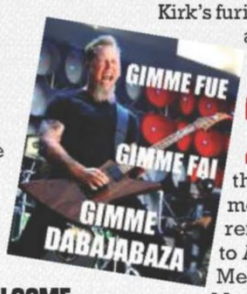
James Hetfield's pencils had a short life-expectancy

METALLICA THE BIG 25!

SO, METALLICA LOVE THE UK. WHICH GOT US THINKING ABOUT HOW MUCH WE LOVE THEM IN RETURN. AND SO, IN SALUTE, WE COUNT DOWN THEIR 25 MOST KILLER CUTS!

25 FUEL

A big riff, a big lyric, and a shitload of high-octane bad attitude, this Reload highlight is Metallica at their most rock'n'roll. Wins bonus points for the memes it inspired.



24 WELCOME HOME (SANITARIUM)

A moody song with lyrics telling the story of a man wrongly locked away in a mental hospital, this showed just how deep their well of inspiration ran, being based on Ken Kesey's novel One Flew Over The Cuckoo's Nest. And in its demo form, the song had a break that, by the time the album was finished, had been siphoned off into its own song: Orion.

23 TRAPPED UNDER ICE

Greg Puciato from The Dillinger Escape Plan described this as "a motherfucker". Just listen to Kirk's furious wah-wah solo at the start. Greg ain't wrong.

22 WHIPLASH

Kerrang! coined the term 'thrash metal' in reference to Anthrax's Metal Thrashing Mad. Metallica, however, had already penned the ultimate thrasher in Whiplash (containing the lines: '*Adrenaline starts to flow / You're thrashing all around*'). "We were trying to write a Motörhead song," explained James Hetfield – which is fitting, as Lemmy and co. would win a GRAMMY for a cover of the song in 2006.

21 EYE OF THE BEHOLDER

With its idiosyncratic rhythms and chugga-chugga stomp that sounds like a pissed-off Black Sabbath, Eye Of The Beholder was one of the most anthemic songs on ...And Justice For All. It tackles concerns on the freedom of speech in the age of 'Parental Advisory' stickers and the PMRC, as well as wider social issues, encouraging the listener to '*Penetrate the smoke screen*' and '*See through the selfish lie*'.

20 THE THING THAT SHOULD NOT BE

Any song written about horror writer H. P. Lovecraft's sea demon Cthulhu needs to be as mighty as the great beast itself – and this 1986 cut is an apt beast.

19 NOTHING ELSE MATTERS

With 1991's self-titled Black Album, Metallica began to raise eyebrows. The record had been produced by Bob Rock, for one thing, known for his work with the likes of Bon Jovi and U2. And when the album came out, it was Nothing Else Matters that most caused thrashers to choke on their beer. It was a ballad, about James Hetfield missing his girlfriend – a long way from Metal Militia, and James himself later admitted he initially had reservations about playing his new song to the rest of the band, not fitting in with the noisy, angry, destructive mould of Metallica's usual modus operandi. But those who were outraged were dwarfed by the millions more the song opened Metallica up to.

18 WHEREVER I MAY ROAM

Wearing their hearts on their sleeves, this Black Album cut tells the story of a band doing what they love and loving what they're doing. That life-affirming positivity ('*Nomad, vagabond / Call me what you will!*') is contagious, especially delivered to pissed-up crowds during gigs.

17 HIT THE LIGHTS

In 1982, Metallica's No Life 'Til Leather demo tape took the Californian metal scene by storm. Its opening track, Hit The Lights, was in many ways the ground zero of thrash. It was a perfect mission statement from a bunch of fast-living 18-year-olds – and one that lived up to its bold claims of '*volume higher than anything today*'. The riffs from the debut Metallica track actually originated from James Hetfield's previous band, Leather Charm, first appearing on Brian Slagel's Metal Massacre compilation. Eventually, it would serve as the perfect opener for 1983's Kill 'Em All debut. *What* an introduction...

16 BLACKENED

On the night of September 26, 1986, Metallica were travelling through Sweden while on tour for Master Of Puppets, when their bus skidded off the road. Cliff Burton, asleep in one of the bunks, was thrown from a window and killed as the bus fell. He was just 24. Devastated at the loss of their friend, Metallica bravely chose to continue, and a mere six weeks later they drafted in Jason Newsted to be their new bassist. A new album featuring the new kid emerged: ...And Justice For All. The album's ultra-fiddly opening track, which he co-wrote, showed his importance to 'Tallica's future, too.

STAR PICK

WES BORLAND
LIMP BIZKIT

"What I love about this is the same thing I love about every song on Justice...: it's fucking *insanity* the whole time. From the first time I heard it, this sounded more Metallica than they ever had before, almost like they were trying to make up for Cliff [Burton, original bassist] not being there, or trying to prove something. It's not a record I listen to often anymore, but when I do I get sucked back into it, because Metallica were the most important part of my musical education."

15 FIGHT FIRE WITH FIRE

In the '80s, it was pretty much The Law that you had at least one song about the seemingly imminent nuclear holocaust. Lars may have said there was more to Metallica than just thrashing by the time Ride The Lightning came out, but if you're gonna do it, you may as well do it faster than anyone else, eh?

ANDY FORD

STAR PICK

LARISSA STUPAR **VENOM PRISON**

"I think this is probably one of Metallica's heaviest and fastest songs. Written in times of Cold War, the title speaks for itself and the socio-political rhetoric of its time that not only Metallica but many other musicians were following back in the day. I love '80s Metallica, and Fight Fire With Fire is one of my favourite songs."

14 HARVESTER OF SORROW

...And Justice For All is Metallica's darkest album. Here, the tortured riffs are a bleak backdrop to the lyrical story of a man's journey into madness, which he takes out on his family. A particularly dark song.

13 RIDE THE LIGHTNING

Another book-inspired song. In this case, the title came from a line Kirk Hammett read in horror master Stephen King's The Stand, a reference a death-row inmate makes to waiting for the electric chair. And, FYI, Metallica, another interesting fact for you is that it's been absent from your set for exactly Far Too Long.

12 FADE TO BLACK

Detailing a descent into depression over a sombre, picked riff, Fade To Black was a bold departure from thrash on Ride The Lightning, but one that widened James Hetfield's palette. "I was pretty depressed at the time because our gear had just been stolen, and we had been thrown out of our manager's house for breaking shit and drinking his liquor," he recalled. "It's a suicide song, and we got a lot of flack for it, [as if] kids were killing themselves because of the song. But we also got letters from kids telling us how it made them feel better."

11 THE FOUR HORSEMEN

This Kill 'Em All rager was brought to the party by former 'Tallica guitarist and Megadeth mainman Dave Mustaine. After he was booted out of the band, they reworked the song into The Four Horsemen with new lyrics, while Megadeth got their own version of the song in Dave's reworked Mechanix.

10 ...AND JUSTICE FOR ALL

Clocking in at a huge nine minutes, the title-track to Metallica's fourth album was the most difficult song on an album full of difficult songs. "We wanted to write shorter material, but it never happened," said James Hetfield some years later. Dealing with themes of corruption (and perhaps with a nod to an Al Pacino courtroom drama film of the same name) the structure to the song had to be plotted on a chart before they recorded it.

9 ENTER SANDMAN

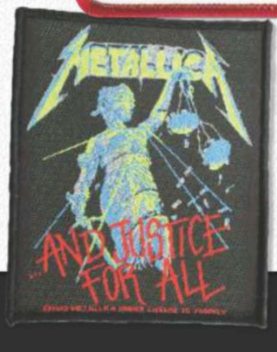
The song that introduced a generation to metal, as the video took over MTV and airwaves, and made 1991's Black Album a monster. Kirk Hammett came up with the legendary riff noodling away at 2am in a hotel room, and originally thought it was nothing much, before Lars Ulrich told him he'd struck musical gold. Smart Lars...

GETTY

STAR PICK

PETE WENTZ **FALL OUT BOY**

"I remember hearing this on MTV as a kid and being blown away. It was so heavy – heavier than anything I'd ever heard before. And the video was really cool. It was on all the time, so I'd hear it constantly. It was a fucking cool song, and that riff is perfect – so simple, but so effective."



8 SAD BUT TRUE

Described by those who heard the band recording it as a '90s answer to Led Zep's Kashmir, this was the first time Metallica *really* flexed that slow muscle. And yes, it *is* better than Enter Sandman.

When you put the word 'Anglophile' to Lars Ulrich, he turns it over in his mouth like a good wine, eventually smiling and nodding in something of agreement. A favourite place of his to stay is Claridges, the old-fashioned London hotel where the doormen still wear top hats and the dress code stipulates "No ripped jeans, vests or baseball caps". He lists Oasis' Definitely Maybe as a favourite record, and Glastonbury as a favourite festival ("It's unlike any other festival. I like to go and just lose the world for a few days...").

The first time Lars Ulrich came here, it was for music. Metallica weren't even a band then; they hadn't even met one another. But it was during that holiday in 1981 that the young Lars realised that starting a band was definitely going to the top of his 'to-do' list. Already a big music fan, he'd read about bands coming out of the UK in the British weekly music press he'd get on import in his local record shop.

"The weeklies were really important," he explains, lounging on a sofa in one of the arena's many backstage rooms. "Kerrang!, Sounds, Melody Maker... that's where you'd hear about a lot of new bands, and what was coming out. It was a good source of information. There would be adverts where you could order records on import, too, which was important, because a lot of those records didn't come out in the States."

It's difficult to overstate the importance on the budding Metallica of the New Wave Of British Heavy Metal – a phrase Lars and his future comrades read in the pages of Sounds, coined by future Kerrang! founder Geoff Barton to group together the swell of new metal talent coming out of the UK in the early 1980s. Lars had spent that summer of '81 absorbing a lot of it first hand, having been to see Stourbridge metallers Diamond Head and hitting it off with them so well that he ended up crashing at one of their houses, spending the following weeks hanging out with them and going out to shows. When, after his return to the States, he'd decided to start a band of his own, it was in the vein of bands like Iron Maiden, Priest, Venom and – most notably, if you listen to some of the riffs on Kill 'Em All – Diamond Head. It was even a bit of NWOBHM merch that first brought Lars to a label's attention.

"The first time I met Brian Slagel from Metal Blade was outside a show where he was selling fanzines," recalls Lars. "I was wearing a Saxon shirt, and he came over and started speaking to me because he'd never seen anyone in a Saxon shirt before. He didn't really know anyone else who knew who they were. So we got talking pretty quickly and found we had a lot in common."

Bonded over their love of Barnsley's finest, Brian agreed to put Lars' band on one of his label's compilations (despite not really having any recorded music or, actually, a solid line-up yet).

Quickly, the American metal underground took to Metallica. But it was on their inaugural trip to London in 1984 that they made their first *really* big splash, when they played two nights at the Marquee Club, at the end of a jaunt around Europe with Venom. Kirk Hammett remembers, pre-tour, he'd seen demonic Venom frontman Cronos "take a bite out of a glass and chew on it". There would be no glass eating on tour, but the Marquee shows were important for a number of reasons. First, um...

"We also all went down to Kensington Market and bought black stretch pants," remembers Kirk, today (sadly) not wearing stretch pants as he relaxes in the band's 'Tuning Room' where they jam to get in the zone before shows. "A couple of us bought leather jackets, too. At the time, people in London still had full-on mohawks and architectural hair designs. I distinctly remember this one guy who had

a shaved head, but he had two wisps above his ears, and had put them up so it looked like cat ears!"

They also met Kerrang! for the first time. Finger on the pulse, we'd already been supporting the band, and had stoked the flames of this pair of shows from America's hottest new trailblazers. The Marquee was a place known to Metallica through our pages, and had taken on a status Kirk describes as "mythical".

"In our minds it was huge," he recalls. "We knew Iron Maiden had played there, UFO had played there, tons of cool bands. And so to play there ourselves was kind of a landmark achievement."

For Lars – who later that year would appear on his first K! cover, spray-painted silver – the Marquee shows were great, but they were part of the road, rather than a destination in and of themselves.

"Those first UK shows playing the Marquee, it was cool because we'd read so much about it and it was a place where all the bands played," he remembers, "But it wasn't like, 'Well, we've made it.' It was a cool thing that we got to do on our road to where we were going."

Maybe so, but a connection was definitely forged. Metallica's relationship with K! strengthened, with Lars recalling many a beery night with our staff in infamous Soho boozer The Intrepid Fox (don't look for it, it's not there anymore).

When we next saw them live, in '85 when the group returned to make their debut at the Monsters Of Rock Festival at Castle Donington, they received a heroes' welcome, the sort only British metal fans could give bands they really, *really* liked. Or, as Lars puts it: "We got a lot of shit thrown at us."

"I was okay, because I was near the back of the stage behind the drums," he laughs, "But there was a lot of fuckin' shit flying through the air."

"I remember watching Magnum's set and seeing all this stuff flying through the air like a swarm of hornets above the crowd," remembers Kirk. "I was seeing these bottles being thrown up onstage, and I realised what people were throwing wasn't beer – it was piss!"

This, by the way, was a vague sign of affection. It was just sort of what people did in those days. But it wasn't just wee that got thrown…

"Someone threw a devilled ham sandwich at us and it hit my guitar!" Kirk recalls, with a look of pride and disgust. "I'd been into my newfound vegetarianism for about six months, so this was extremely disgusting to me. I remember looking over at [then-K! photographer] Ross Halfin, and he was laughing. He took a picture of me, and that ended up being on the back of Master Of Puppets!"

It was at Donington that Metallica would find a real home away from home. Between MoR and Download, eight times the band have trod its hallowed boards, compared to Iron Maiden's six. And each time has been noteworthy, an *event* gig that's gone down in the band's lore as significant. Such as the first time they headlined, in 1995. As well as showing just how huge Metallica had become, the date also marked something of a change in perception of where heavy music was at the time – thanks in no small part to the success of the group themselves – compared to their debut at the same festival.

"It was full-on metal, compared to the first time we played there, when we were, like, the one metal band that stood out on the bill amongst the hair bands," states Kirk.

James Hetfield realised just how sweet that nifty riff actually is

"WE BOUGHT OUR FIRST BLACK STRETCH PANTS IN LONDON!"

• KIRK HAMMETT •

Only Lars made the effort on Hat-Day

"SOMEONE AT DONINGTON HIT ME WITH A HAM SANDWICH!"

● KIRK HAMMETT ●

"It really felt like, 'We're on the right side of the arc of musical taste.' I was a little apprehensive – I guess I was thinking: 'I don't wanna fuck this up!'"

It also speaks volumes about quite how important the UK is in Metallica-world that new members have had something of a baptism of fire here. Following the tragic death of Cliff Burton in 1986, Jason Newsted joined the band. His first show with the band was at Reseda Country Club in California, followed by a string of dates in America and Japan. Far more legendary, however, was when the new kid was unveiled to British audiences at a tiny, pre-Donington show in 1987 at London's 100 Club, a shoebox on Oxford Street famed for hosting early shows by the Sex Pistols and The Clash. The show was so hot that, according to Lars and Kirk, the band had to play in shorts (true), and Jason fainted after the set (false, but a rumour considered so funny the band ran with it).

In 2003, they did a similar thing to draft in current bassist Rob Trujillo. At Download, rumours ran rife that the band were to appear, unannounced, in a tent ("We even had to hide all our flight cases because our name's all over them!" hoots Lars). When they hit the stage, it was, quite frankly, astonishing.

Rob's own memories of the UK are similarly musical, even pre-Metallica. As Ozzy's one-time bassist, he was well-versed in Britishness, including our manner of swearing ("I learned a lot of new curse words being in Ozzy's band," he chuckles, "British people have a way of cursing that's almost like its own language!"). But perhaps even cooler was his first time here, as a teen in the '80s, when he unexpectedly found himself staring at a real-life album sleeve in all its enormous glory.

"I was getting the train into London from Gatwick airport," he explains. "I looked up out of the window and there, right outside, was Battersea Power Station, from the cover of Animals by Pink Floyd. I wasn't expecting it, and it was amazing to have it surprise me like that."

When Rob gave the UK its own surprise at that Download gig, it was equally immense.

"It was a baptism of fire," is how he describes it today. "I'd been to Donington, but to play my first UK show with the band at a secret show like that was intense. It was great, though. I couldn't think of anywhere better to do something like that."

And so to now. Metallica's last gig over here was another tiny, special show, this time at London's House Of Vans to celebrate the release of Hardwired… To Self-Destruct last November. Before *that*, they hadn't been here since playing Reading & Leeds in 2015. 2014? Just Glastonbury and Sonisphere. While we haven't been starved of Metallica, we haven't

been able to properly gorge, either. Talking to the band, it's clear our little island still holds a special place in their hearts. And, indeed, the speed with which the dates – including two nights at London's 18,000-capacity O2 Arena – sold out says very clearly that the love goes both ways.

As the final notes of Enter Sandman bring the Lyon show to a crashing close, we're excited. As dominating a flurry as Metallica are at festivals, in their own house like this, they are simply magic. But this, good as it is, is still just a warm-up. Because there's an invisible, special link between us and Metallica that goes back to the very roots of the band. So get ready, because passing out, devilled ham and appendixes or not, this is going to be something very special indeed.

METALLICA TOUR THE UK THIS WEEK. SEE THE GIG GUIDE

7 THE CALL OF KTULU

By 1984, Metallica were already tired of the thrash tag, with Lars Ulrich telling K!, "Thrash implies a lack of arrangement, lack of ability, lack of songwriting, lack of any form of intelligence." Thus, Ride The Lightning closes with this instrumental, as epic as H. P. Lovecraft's Cthulhu story of the same name. Depending on what you prefer to believe, the title is deliberately misspelled either to make pronunciation easier, or because even writing the C-one's name will summon him.

5 CREEPING DEATH

It was Cliff Burton who, upon watching 1956 biblical epic The Ten Commandments remarked, "Whoa – it's like creeping death!" at the film's green mist of doom. So, naturally, he wrote an anthemic belter about it.

FRANK IERO FRANK IERO AND THE PATIENCE

STAR PICK

"I remember as a kid hearing this song coming out of my cousin Greg's room – he'd play it over and over. I've found myself in a few instances throwing my fists up and chanting '*Die! Die! Die!*', and just last night on the bus we were listening to Metallica exclusively."

3 ONE

Before 1988's One, Metallica hadn't made a single music video. They probably wouldn't get on MTV, so what was the point? When they did finally relent, it was on the band's own terms: One is an eight-minute epic about a soldier rendered deaf, dumb, blind and without limbs by a landmine, begging for death in a hospital. The video, meanwhile, featured clips from the song's inspiration, the haunting war flick Johnny Got His Gun. As a song, it is a morbid exploration of the horror of war. But as a statement, it was the best they could've made.

6 SEEK & DESTROY

According to James Hetfield, the initial inspiration for Seek & Destroy came from the Diamond Head song Dead Reckoning. "I used to work in a sticker factory in LA, and I wrote that riff in my truck outside work," he recalled. So, factoid: Papa Het took a guitar to work.

4 FOR WHOM THE BELL TOLLS

Based on Ernest Hemingway's bleak war novel of the same name, this is an unusual song for Metallica: it's a slow, doomy one, the big ending is a loose, feedback-y kind of chaos, rather than a calculated *coup de grace*, there's no cunning twists and turns, and you can play it on one guitar string. But here's the thing: you notice none of these things until you properly think about it.

2 BATTERY

Starting with a sonorous acoustic passage, Battery explodes into *furious* thrash, serving as both an iconic opener to Master Of Puppets, as well as providing every thrash band who followed with an intro to nick. Thematically, it could be read simply as a song about an explosion of violence, but it refers to Metallica's early days playing at a San Francisco club called the Old Waldorf, located at 444 Battery Street.

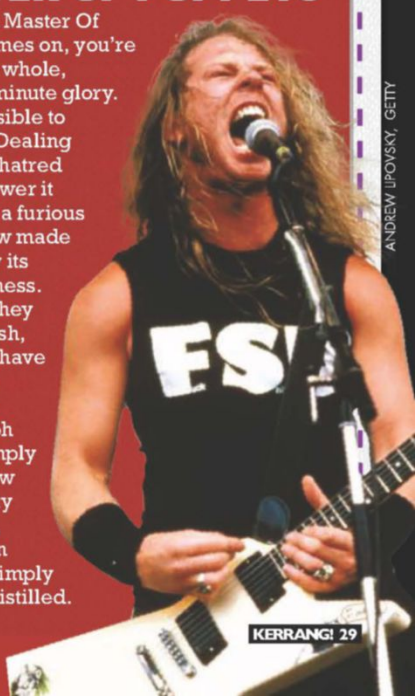
MATT HEAFY TRIVIUM

"If there were just one song to epitomise everything that Metallica was, is, and ever will be, that song would have to be Master Of Puppets. It broadly captures elements from the entire spectrum of what Metallica are capable of unleashing: fast and aggressive, anthemic and catchy, progressive and musical. Whether the down-chugged battery of the verses, the soaring chorus line, or the middle section that builds like a classical music piece, Puppets really captures everything Metallica do best. If I had to define Metallica in one song, there would be no better definition than this."

STAR PICK

1 MASTER OF PUPPETS

Look, when Master Of Puppets comes on, you're there for its whole, near-nine-minute glory. It is physically impossible to stop it in the middle. Dealing with James Hetfield's hatred of cocaine and the power it held over people, it's a furious bit of thrash, somehow made even more intense by its complexity and tightness. Having boasted that they were more than thrash, the band could not have backed their point up better than this: fast, yes. Thrashy, oh yeah. But this was simply Metallica showing how much genius creativity they had in one hand, and absolute power in the other. It is, quite simply Metallica's essence distilled.



ANDREW LIPOVSKY, GETTY

FABULOUS FIFTH ANNIVERSARY ISSUE!

KERRANG!

No 120 May 15-28 85p/$2.50

METALLICA TOTALLY WIRED!

68 PAGES

WIN AKAI GHETTO BLASTERS

UFO
JOURNEY
ANTHRAX
MOTÖRHEAD
QUIET RIOT
NIGHT RANGER

JAMES HETFIELD of Metallica: pic Ross Halfin

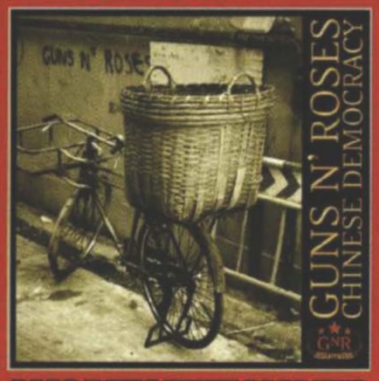
KERRANG!
METALLICA
THROUGH THE AGES

BLINK 182 AND FAITH NO MORE TO REFORM?

KERRANG!

METALLICA

METAL MONSTERS CRUSH THE USA!



WORTH THE WAIT?
THE K! VERDICT!

MACHINE HEAD
BULLET FOR MY VALENTINE
SLIPKNOT
OPETH
RANCID
PARKWAY DRIVE
THE GASLIGHT ANTHEM

FREE P
FALL OUT BOY
ATREYU + THE

KERRANG!
METALLICA
THROUGH THE AGES

9 770262 662155 48
ISSUE NO 1238
NOVEMBER 29 2008/£2.20
AUS: $6.95
WWW.KERRANG.COM

KILLER KOLOUR POSTER FREE INSIDE!

£1.32 Eire

No 206 September 24, 1988 95p

KERRANG!

64 PAGES

THE FOUR JUST MEN ...AND THE SENTENCE IS DEAF!

METALLICA and new stage prop 'EDNA': Pic Ross Halfin

PIN-UP PANDEMONIUM
METALLICA / BLACK SABBATH

FISH LEAVES MARILLION! SEE PAGE 3

£1,5
ROCK V
KOMPE

KERRANG!
METALLICA
THROUGH THE AGES

KERRANG!

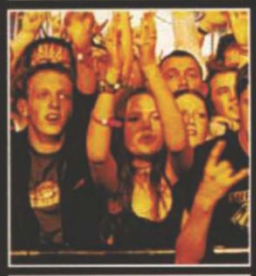
www.kerrang.com

LIFE IS LOUD

JUNE 07 2003/ £1.90

FLINT: "THIS BAND IS REAL AND PRECIOUS!"

Pantera: Anselmo faces the future



"SURPRISE!"

METALLICA STORM DOWNLOAD!

GIANT SOUVENIR PULL-OUT INSIDE

DRESSED TO KILL!
The 10 most stylish people in rock...

The Ataris
...ING & CRUISING WITH KRIS ROE

KERRANG! METALLICA THROUGH THE AGES

Plus: Wes Borland • Tomah... • AFI • Norma Jean • Type O

NEWS! Korn UK FEST / Bon Jovi SOLO LP / Foos NEW MAN

KERRANG!

Planet Rock every Wednesday

MARCH 29 1997 £1.50

WIN A TRIP TO THE USA

SAVE £20 on top LPs

Studio reports
PARADISE LOST & NAPALM DEATH

Cecil
Reef
Rollins
Pist.On
W.A.S.P.
Skunk Anansie
Marilyn Manson

Metallica Destroy America!

4 POSTER

KERRANG!
METALLICA
THROUGH THE AGES

£1.32 Eire

No 185 April 30, 1988 90p

KERRANG!

THE LEGEND IN LOON PANTS

CLIFF BURTON LIVES!

PLUS! 50 METALLICA VIDEOS AND T-SHIRTS TO BE WON

RUSH
KISS
JOHN PARR
SCORPIONS
LIVING COLOUR
RICK MEDLOCKE
LYNYRD SKYNYRD

CLIFF BURTON: pic Ross Halfin METALLICA: pic Ross Halfin

KERRANG!
METALLICA
THROUGH THE AGES

MAN ON THE EDGE

THE PAST TWO-AND-A-HALF YEARS HAVE SEEN **JESSE BARNETT**'S WORLD TURNED UPSIDE-DOWN, AND THE **STICK TO YOUR GUNS** FRONTMAN FOUND HIMSELF ON THE BRINK OF A BREAKDOWN. AS CHRONICLED ON THEIR NEW ALBUM, HOWEVER, A LITTLE MOTHERLY GUIDANCE KICK-STARTED A CRUCIAL SELF-REDISCOVERY...

WORDS: SAM LAW **PHOTO:** GRIZZLEE MARTIN

"Given the political climate in America, I think hardcore, punk and metal already have enough 'fuck Donald Trump' songs right now," shrugs Jesse Barnett, half-amused, half-dismayed. Fourteen years into his career with OC hardcore stalwarts Stick To Your Guns, the singer is acutely aware they've earned their rough-knuckled reputation as a "socio-politically outspoken band." For sixth album True View, however, it instead felt vital to cast that critical gaze inward for the most personal record of his life.

"Two-and-a-half years ago, I broke up with my girlfriend of seven years," he sighs. "That was devastating. We just couldn't make it work. She had been the foundation on which I had built my entire life. When you start to get older, you start to plan for your future: marriage, family… I felt numb. I hated – *hated* – everyone and everything."

Consequently, Jesse began to look at his life differently. In doing so, resentment for the band he'd dedicated his life to began to fester.

"I blamed them. I blamed touring. I blamed life in a band for this relationship falling apart," he explains. "I felt guilt, too – between being on tour and living in Canada [with her], I'd only see my family about twice a year. Then I'd go out on the road, acting like a fucking dickhead: to my band, to fans who would tell me my music meant so much to them. Then I'd be up onstage, saying, 'You've got to make the world a better place!' I felt like this phoney, hollow, horrible person. More guilt flowed from that."

Things weren't about to get any easier, however. Jesse met another girl on the rebound, who was going through a similar thing. Rather than fix his problems, he found himself repeating negative behaviour for 18 months, which made him feel even worse. Things eventually reached boiling-point in January of this year, while out in Australia. Jesse had a panic attack in a hotel room, as he felt like his whole life was falling apart.

"Everything hit me over the space of three days," he explains of his lowest moment. My mom was sick and passed-out in her car, which was scary. Things with my father had reached a stressful point that's too personal to talk about. This other woman I was in a relationship with let me know that she'd found someone else and was moving on. And I heard that my dog – one of my best friends – was probably about to die."

Catharsis: Jesse releasing his demons onstage

"I'VE HAD TO ASK FOR A LOT OF FORGIVENESS, BUT FORGIVING MYSELF WAS THE HARDEST PART…"
JESSE BARNETT

Horrible as it was, this run of bad luck made Jesse realise he needed to do something to deal with everything. A change was due. A big one.

"I wrote an email out to my band – I still have it, unsent in my drafts," Jesse sighs with the tone of someone picking at a scab, "to tell them I was done, that I was going to quit."

It would take a third woman – the one who knows Jesse best of all – to pull him through. Fittingly, STYG's subsequent sixth LP opens with her words – an inspirational voicemail – and is constructed in her honour.

"True View is 13 songs about 13 different conversations I had with my mother," the singer explains. "It's about that two-year period, and how she helped me back onto a path towards finding that person who started STYG, who loves the music and who sees things in a good light, even when they're bad. She's been put through the fucking wringer by life, as well, and when you have someone like that, with that experience, who's survived it, she has this infinite wisdom."

Jesse describes his relationship with his mother growing up as "interesting". Already in a difficult place as a result of Jesse's extreme sensitivity and emotional outbursts, things didn't get simpler between them when he dropped out of school to start his band. In fact, it got him booted out of the house. However, in more recent years they've grown close, to the point that Jesse calls her "the most important person in my life".

"I called her one day bawling my fucking eyes out and went, 'Tell me what to do,'" he says, by way of example. "She said, 'I can't tell you. You have a lot of [emotional] debts to pay. You've made a lot of mistakes. You need to face it. It's going to hurt. It's gonna suck.'"

Drawn from that conversation, True View's scathing second track The Sun, The Moon, The Truth Or "Penance Of Self" was born. And Jesse began to figure things out.

"We talked about understanding who I am, what I want from life, what my life once was and what it can be, and how I navigate that, too," he smiles. "That became Realization [The Inner Authority: "Realization Of Self"]. And, at the end of the path – as with the album – comes Forgiveness [The Reach For Me: "Forgiveness Of Self"]. They're the trilogy of songs that most clearly illustrate my journey."

Elsewhere, Delinelle is named after the street Jesse lived on with his ex in Montreal ("Being in a band can be tough," he sighs, regretfully. "But it's just as hard for the partner of anyone in a band. That was always very hard for me to grasp."), while 56 addresses that abortive subsequent relationship ("I haven't spoken to her in a little while – and I don't know if she'll hear the song – but they were things I guess I needed to say to get closure…").

In a process of evolution through adversity, counselling and reconciliation with his bandmates – who Jesse refers to, almost tearfully, as "family" – played their part. But these songs bore the burden of the singer's catharsis.

"I had to forgive a lot of people. I had to ask for a lot of forgiveness. But forgiving myself was the hardest part. This album was very much a case of getting in the [confessional] booth."

What do you hope people take from your words?

"I'd love it to be that they stop to look at themselves in that same critical way," he concludes. "That's what's most important."

STICK TO YOUR GUNS' ALBUM TRUE VIEW IS OUT NOW VIA END HITS. THE BAND TOUR THE UK IN NOVEMBER – SEE THE GIG GUIDE

THE *WIDER* TRUTH

TRUE VIEW IS AN UNDENIABLY PERSONAL JOURNEY, BUT HERE JESSE DECONSTRUCTS THREE TRACKS WITH LESSONS THAT AFFECT US ALL…

MARRIED TO THE NOISE

"It's a song about my love for this music. I've been doing STYG since I was 16, and I've been involved with punk and hardcore since I was, like, 11 years old. Orange County is six different shades of beige growing up, with so many kids just drinking and doing drugs to get a lift. Hardcore taught me sobriety. It taught me about veganism. It taught me politics and caring for the planet. It taught me the moral code I've built my life on. Sometimes old school friends look at the fact I'm still in this band condescendingly – but it's given me an education none of my graduating class got to have."

CAVE CANEM

"That title translates to 'Beware the dog'! It's an environmental song. It seems psychotic to me that we're still having these climate-change arguments. The planet is giving us signs – hurricanes and earthquakes – that something's got to give. We think we own things – our house, or our bodies – which we treat like shit. But we borrow them and, after time, they're taken back. I never feel bad for the planet. She's strong and she will heal herself – even if she has to rid herself of her cancer."

DOOMED BY YOU

"This is about needing to be careful who you take advice from. It's got this lyric: '*I've lost so much sleep mistaking the voice in my ear for the voice in my head.*' I was allowing people to come into my life and say: 'This is what's wrong with you,' but a lot of the time people are actually just projecting their own problems. Just because something didn't work out for them doesn't mean it won't for me."

I wanted anybody who was SLIGHTLY HOMOPHOBIC *in the audience to look at me and go,* 'OOH, SHE'S HOT, *I'd like to fuck her,' before realising* HER NAME WAS BRIAN...

FOR TWO DECADES, **BRIAN MOLKO** HAS BEEN CHALLENGING PEOPLE WITH **PLACEBO**. IT'S WON THEM LOVE, HATE, AND, ODDLY, COINS. AS THE BAND CELEBRATE THEIR BIRTHDAY, HE LOOKS BACK ON A LIFE AS A ROCK PROVOCATEUR...

WORDS: MATT ALLEN **PHOTOS:** GETTY

When Placebo first emerged over 20 years ago with their breakout single Nancy Boy, they caused a bit of a stir. How could they not, what with androgynous frontman Brian Molko splashed across the covers of magazines in a full dress, with slashes of lippy and eye make-up on his face. Given that most people were tuned into the Britpop scene at the time – all blokey blokes in football shirts down the pub – they stuck out like a sore thumb.

"I was surprised how easily shocked people were by a cock in a frock," Brian chuckles today. "I was like, 'Jesus, it's the '90s. What's so shocking about *this*?'"

Two decades on, Placebo have seven studio albums and 11 million sales under their belts, not to mention collaborations with icons like The Cure, Michael Stipe of R.E.M. and Pixies' Frank Black. But the dark-hearted three-piece are still showing no signs of pumping the brakes. To celebrate their landmark birthday, Placebo have recently released their greatest hits, A

Brian Molko, typically understated, in 1997

Place For Us To Dream, and embarked on a celebratory world tour. But to Brian, it's funny that the band are still in place at all.

"We arrived on the scene, these cross-dressing weirdos," he laughs. "Everybody started going, 'Who the fuck are these guys?' What we didn't realise at the time was that we were appealing to all the misfits, the social outcasts, the mis-shapes, the square pegs in round holes. We never expected to have a Top 5 single, so we embraced the whole thing, the whole rock'n'roll life. We thought, 'When are we gonna get found out as chancers?'"

DO YOU STILL LIKE TO SHOCK?

"My intention was never really to shock. The cross-dressing was more of a political act. We were trying to challenge the homophobia that we'd witnessed in the music scene. Basically, I wanted anybody who was slightly homophobic in the audience to look at me and go, 'Ooh, she's hot, I'd like to fuck her,' before realising 'her' name was Brian, and then have to ask themselves a few questions about, shall we say, the fluidity of sexuality itself. It was an aesthetic choice, but it was also a political act, a challenge to homophobia."

WHAT WAS THE MOST ADVERSE REACTION YOU EVER HAD TO IT?

"It was weird, because we did used to get quite a bit of abuse at the beginning. It was paradoxical to me because I'd think, 'Why buy a ticket to come here and abuse me?' But I enjoyed the experience. No matter how much abuse I got, I was the one with the microphone, and I always came out on top.

"The thing that hurt the most was being 'coined' in the States. We were on tour opening for Weezer, and their audience at one gig were throwing coins at us. That really fucking hurts, man. But at the end of the gig we gathered up all the coins onstage, went out and bought a round of drinks."

AFTER 20 YEARS IN THE GAME, WHAT HAVE BEEN THE HIGHLIGHTS OF YOUR ROCK'N'ROLL LIFE?

"Right at the beginning of our career – before we'd ever released an album – we toured with David Bowie, and had five or six years with him as his opening band. I spent that time in the orbit of the one and only Starman himself, and he became my friend and a kind of mentor, which was absolutely incredible. You couldn't ask for a better apprenticeship than that, really. I will be grateful to the universe until the day I die for that experience."

WHAT WAS THE BEST BIT OF ADVICE HE GAVE YOU?

"Work very hard on never losing your spontaneity, and travel with as many books as possible. He was also the first one to talk to me about email. He said, 'You should really get on email, Brian, it's the future.' I said, 'Ah, I don't know if I'm into this whole computer thing.' Then he said: 'Just do it.'"

ARE YOU ONE TO GET YOURSELF INVOLVED IN AN ONLINE TWITTER STORM?

"I don't really do social media. I take photographs for our Instagram feed because photography is a hobby, but that's about it. I don't do any of the others, whatever they are."

YOU WERE BULLIED AT SCHOOL, SO YOU'RE PROBABLY WELL SUITED TO DEAL WITH TROLLS…

"Yeah, I was dangled over a 10-foot wall by the school bully…"

WAS BECOMING SUCCESSFUL THE BIGGEST MIDDLE FINGER TO EVERYONE WHO PICKED ON YOU?

"Totally, and I bumped into that guy who dangled me over that wall in a small club in the West End. All of a sudden he wanted to be my best friend, which made me laugh hysterically. I told him in no uncertain terms to go fuck himself in the ass. What can I say? Yes, it was a nice big middle finger to my parents, my bullies, and to the world in general."

WHAT ADVICE WOULD YOU GIVE TO PEOPLE WHO ARE GETTING BULLIED THEMSELVES?

"Don't be afraid to talk about it, and get support from your parents, your peers and anyone in authority whose job it is to protect you. And if you have it in you, fight back – bite the motherfuckers!"

YOU'VE HAD QUITE A FRAUGHT RELATIONSHIP WITH CERTAIN SONGS, LIKE NANCY BOY AND PURE MORNING. WHAT'S IT LIKE PLAYING THEM ON THIS TOUR?

"We thought it was going to be very difficult to play those songs live, because the reason we stopped

FACT FILE

CONFESSIONS OF A NANCY BOY…

YOUR QUICK GUIDE TO EVERYTHING ABOUT BRIAN MOLKO…

BORN: December 10, 1972, in Brussels, Belgium.

LIVES: London.

EDUCATION: BA (Hons) in Drama Theatre Arts from Goldsmiths College, South London.

BANDS: Placebo.

SPECIAL SKILLS: Performing. "I realised that I was good at acting around 11 and I started playing the guitar when I was 13. At 16 I was writing songs and discovered I had a decent voice."

MOST LIKELY TO SAY: "I have the mouth of a sailor, so I really like expletives. Words like 'fuck' are absolutely wonderful."

LEAST LIKELY TO SAY: "Yes, sir – I have a healthy trust of authority."

HE'S A LEGEND BECAUSE: He's an anthem-making agent provocateur who can take Marilyn Manson to task in a drinking competition.

"He won't like this, BUT I COULD ALWAYS DRINK MARILYN MANSON under the table"

Brian remained cool even when confronted by his own ghost mid-gig

The candy stick endorsement was simply irresistible

playing them was we ceased to have an emotional connection. We refused to play songs that we didn't have an emotional relationship to onstage. It would be a mechanical act."

WHAT WAS YOUR PROBLEM WITH THEM IN THE FIRST PLACE?

"I just thought Nancy Boy was very much a naive piece of songwriting; that's how I came to perceive it as the author. I just felt that my songwriting skills had developed a great deal since I wrote it in 1994. With Pure Morning, I really, really liked the music, but it was originally meant to be a B-side. If I'd have realised it was going to be a single, I would have spent a little more time on the lyrics. ['*A friend in need's a friend indeed / A friend with weed is better.*'] We never expected it to be a hit. Now people come up to me and say, 'Yeah man, you wrote the weed song!' I'm like, 'Oh fuck… Yeah, that's me.'"

YOU'VE AUCTIONED OFF YOUR MEMORABILIA FOR THE CHARITY CALM (CAMPAIGN AGAINST LIVING MISERABLY). WHAT GOT THE BIGGEST CASH HAUL?

"I'm not sure. The jumper I wore in the Pure Morning video had the highest price tag. The second one was a broken Fender Jazzmaster guitar, which was going for quite a bit. My spacesuit from the Special K video was in there, too, as well as a load of guitars, pedals, and clothes.

"Basically, CALM wants to raise awareness around suicide and depression, to do their best within society to remove the stigma that surrounds depression, and to get more men to talk about what's going on. The suicide rates in men between the ages of 25 and 45 are really fucking high. But not only is there a stigma attached to depression, there's also this pressure from society in general for men to not show weakness in any way. So, I think a lot of guys find it more difficult to talk about any sort of depression."

YOU WERE FRIENDS WITH CHESTER BENNINGTON. WAS THIS CAMPAIGN INSPIRED BY HIS PASSING EARLIER THIS YEAR?

"No, this is something we've been planning for quite some time and we thought that doing it around the 20-year campaign was the right time. Yes, I did know Chester. He was a gentle and sweet human being, and I was extremely shocked by the news."

COULD YOU EMPATHISE WITH HIS STRUGGLES YOURSELF?

"Totally. Personally, I suffer from the twin demons of addiction and depression. It's something I have to manage on a daily basis, and it's a cause that's extremely close to my heart because it's been a part of my life. Thankfully I'm still here.

"But, yeah, look, this is something I need to stress: depression and addiction are diseases that are recognised by the World Health Organisation. You don't tell someone with MS or cancer to not have their illnesses. People turn around to people who are depressed, clinically depressed, and say, 'Cheer the fuck up.' Or they'll say to people who are addicted to something to just stop. It's not that simple – they're both a fucking disease and they're life-threatening. They're not weaknesses in moral fibre, or navel gazing self-indulgence and self-pity. These things are fucking serious, life-threatening diseases. That's what I think a great section of society doesn't really understand, which is why there is such a stigma attached to addiction and depression."

YOUR PARENTS WERE RELIGIOUS. HAVE YOU FOUND FAITH AS YOU'VE GOT OLDER?

"Well, I'm not religious, but there is a spiritual dimension to my life. I have for several years now been attracted to Eastern philosophies like Buddhism, so that's where I find inspiration for life. But I see Buddhism, for example, not as a religion; I see it as a philosophy of life. There is no god in Buddhism. The Buddha himself even said, 'Don't believe me. Don't take what I say for granted, go out and try it for yourself.' So that's part of what's attractive to me."

WHAT PUSHED YOU THERE?

"I went to rehab in Thailand, and that's where I learned how to meditate, and it's where I discovered Buddhism. That was the beginning of it for me. One of the creators of the Dadaist movement at the turn of the century wrote something like – and I paraphrase – 'We are being bombarded with too much information on a daily basis.' And this was at the turn of the century, at the beginning of the 20th century. How much information are we being bombarded with today, continuously? It's absurd. I'm surprised that more people aren't walking around in a completely confused state, an overwhelmed state. Simply on a visual level, you leave your house and the amount of shit you're being bombarded with is unfathomable. So yeah, that's one of the reasons why I find meditation extremely useful: to ground myself and find a stillness within myself."

ARE YOU CLEAN AND HAPPY NOW?

"Yes I am."

HOW MESSY DID THINGS GET AT THE BEGINNING?

"I remember reading The Long Hard Road Out Of Hell [Marilyn Manson's autobiography] and thinking, 'This book makes you feel like you want to go out and do very rock'n'roll things.' But it wasn't a particular inspiration for my lifestyle. Marilyn Manson and I started hanging out at that time, and we were very badly behaved anyway."

WAS HE AS DEPRAVED AS THE BOOK MADE OUT?

"I never saw him engaged in any depraved behaviour. Nothing I would consider depraved. And the thing about Manson is that he's fiercely intelligent and a fantastic provocateur. I think that's why we got on so well. And I have to say this – and he won't like it – but I could always drink him under the table."

YOU DID DESCRIBE YOUR 1997 TOUR AS PLACEBO LEAVING "A TRAIL OF BLOOD AND SPUNK ACROSS THREE CONTINENTS…"

"Okay, so that quote is a classic case of when you go to the pub with someone, and you're off the record, and the person buys you a few pints and then you get friendly and you say a throwaway comment for a joke, and it follows you around for the rest of your life. But anyway… fuck him, the two-faced bastard."

GIVEN THE MEDITATION YOU DO, AND THE STEPS YOU'RE TAKING, CAN YOU SEE YOURSELF DOING THIS FOR ANOTHER 20 YEARS AFTER THIS?

"There's no retirement age in rock'n'roll. People stop when it's not fun anymore, or when they've made enough money. But some people keep going. I can't imagine not making music. I've done it for the majority of my adult life on a professional level. It's just what I do. In one form or another I don't really see myself stopping… I don't have many other skills."

PLACEBO'S A PLACE FOR US TO DREAM BEST OF IS OUT NOW. THE BAND ARE ON TOUR IN THE UK NOW. SEE THE GIG GUIDE FOR DETAILS

THE SONGS THAT SAVED MY LIFE

THE **PVRIS** LEADER HAS A SONG FOR EVERY OCCASION: CLEANING THE HOUSE, PICKING UP HER LUGGAGE, AND EVEN HIDING IN THE TOILET...

THIS WEEK: LYNN GUNN, PVRIS

THE SONG I WOULD LIKE TO COVER IS...

STRANGELOVE
DEPECHE MODE

"I forget how this came up, but somebody suggested us covering Strangelove a while ago, so I started demoing it out. I really wanna finish it and actually do it – I think it would be really cool. Depeche Mode were definitely a bit of an influence on our new record [All We Know Of Heaven, All We Need Of Hell], so it would be cool to put our own spin on one of their songs and see how it translates. How does our version sound? Um, a little poppier, I guess! A little more electronic. Who knows what we'll do with it, but I would love to get it recorded."
FIND IT: Music For The Masses (1987)

THE SONG THAT MAKES ME WANT TO CRY IS...

BROTHERS ON A HOTEL BED
DEATH CAB FOR CUTIE

"This was always a song that came on when I was with my ex, when I was heavily in love. The chord progressions and the melodies are really sombre and sad, but I never related to the lyrics too much. But then I fell out of love, and I *totally* related to it. Even when I was still in love the song hit me hard and made me really sad, but I didn't know why because I hadn't yet experienced falling out of love. Once I finally did, this song made *complete* sense to me! It takes a lot for a song to make me cry; I feel, for me, that something has to happen and the song needs to be playing. I've had a hard time crying lately (*laughs*)! Is that good or bad? That's bad... I'd rather cry."
FIND IT: Plans (2005)

THE SONG I WISH I HADN'T RECORDED IS...

PVRIS
WHITE NOISE

"That's a tricky one... but I would say, for now, White Noise. It's nothing to do with the actual song, I just wish we'd recorded it differently or had the production be a bit different. We play it stripped-down and very minimal live, and I like that version a lot more. I wish we'd done something more in that vein than how it is on the record. We perform it differently live now because we've been playing the White Noise record for two or three years, and we had to throw in some slight adjustments just to keep things fresh."
FIND IT: White Noise (2014)

> **"I'VE HAD A HARD TIME CRYING LATELY..."**
> **LYNN GUNN**

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

DON'T BANG THE DRUM
THE WATERBOYS

"There's this old band called The Waterboys from the '80s, and they had this one song called Don't Bang The Drum that my parents would always play when we'd be cleaning the house on the weekend. I would always dance around the house and pretend I was playing everything to it – it really got me fired up to play music. Everybody would pitch in with the cleaning, but I was almost too young to really help, so I was just running around (*laughs*)! It's a pretty epic song – it has a lot of different instruments in it."
FIND IT: This Is The Sea (1985)

THE SONG WITH THE GREATEST LYRICS IS...

BABY GOT BACK (I LIKE BIG BUTTS)
SIR MIX-A-LOT

"'*I like big butts and I cannot lie!*' It just speaks for itself (*laughs*). When I first heard it I was too little to be aware of liking butts – I was at my neighbour's house. She was four or five years older than me, and she was always showing me music that I shouldn't have been listening to, and this was definitely one of the songs. I think I was just vibing it and loving it and not fully getting it (*laughs*). Are there any other lyrics I like on that song? No (*laughs*)! If you're on a road trip with friends and in a very hyper mood, then this is a good song for that."
FIND IT: Mack Daddy (1992)

THE BEST SONG EVER WRITTEN IS...

ONLY IF FOR A NIGHT
FLORENCE + THE MACHINE

"Anything by Florence is the best thing ever! The first time I ever listened to her, it just transported me to this weird, atmospheric place that I didn't

WORDS: JENNYFER J. WALKER **PHOTO:** LINDSEY BYRNES

THE WORST SONG EVER IS...

JOURNEY

"People are gonna get mad at me, but ever since I first heard this in middle school there was just something about it I hated. When songs tell a story in the way that this does, it's really cheesy and I don't like it. '*Just a small town girl / Living in a lonely world…*' – that kinda straightforward stuff. What do I do when it comes on? I go to the bathroom and hide!"
FIND IT: Escape (1981)

understand and wasn't able to recognise. Only If For A Night is also a song that reminds me of home. I only have a CD player in my car, and I only have, like, five CDs, and Ceremonials is one of the ones in heavy rotation. There's this place I like to go to when I'm home called Maudslay State Park. It's an old estate and all the buildings are torn down, but the foundations are still there, and when I go there I always put this record on in the car – it's a good way to kick off a nice drive around town."
FIND IT: Ceremonials (2011)

THE LAST SONG I LISTENED TO WAS...

UNDERDOG

BANKS

"When I listened to this I was getting off the plane from LA to Dallas and picking up my bag at baggage claim. It just came out, and I'm a big fan of Banks – her record The Altar [2016] was in heavy rotation when we were working on All We Know… and this new song's really cool. It's definitely a different production style for her, and it works really well, so I'm really excited to see where she goes next. It's a good luggage-picking-up song, or a driving song, or anything!"
FIND IT: Underdog single (2017)

THE SONG I WANT TO BE REMEMBERED FOR IS...

ANYONE ELSE

PVRIS

"I don't think the song I want to be remembered for has been written yet – that's always something to strive for. What will we have to do to do that? Just keep on writing from the heart would be the main thing, and hope that one of those songs translates that way. If I *had* to pick one of our existing songs, I'd say Anyone Else. It's my favourite song for a lot of reasons: lyrically it's a pretty heavy one for me, and sonically as well. It's kinda the same thing I explained with Florence, where the instrumentation and production transport me to a weird place that I can't identify. I don't know what it is or how to explain it, and nothing's ever done that for me in our music to this degree before. So the fact that it creates this weird phenomenon for me is definitely the main reason. Being transported to that place makes me feel nostalgic, and also really sad at the same time."
FIND IT: All We Know Of Heaven, All We Need Of Hell (2017)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

NEW RULES

DUA LIPA

"It's so good! It's just a Class A, grass-fed banger of a song, and Dua Lipa's music reminds me of being up in Utica working on the record. I would consider it a guilty pleasure for me just because I don't think people would think that I'd like it, I guess. Brian [MacDonald, bass] and I have been listening to it non-stop, and we boogie down pretty hard (*laughs*)!
FIND IT: Dua Lipa (2017)

TEL: 0333 666 7 999

SPIRAL

WWW.SPIRAL.UK

Find a limited edition coded trophy and WIN a year's supply of Spiral tees!

TED THE IMPALER

TRIBAL PANTHER

NEW IN!

SEE THE FULL RANGE OF OFFICIALLY LICENSED CLOTHING ONLINE AT WWW.SPIRAL.UK

SONS OF ANARCHY

DEATH ROAR

NEW IN!

TEES - HOODIES - SHIRTS - DRESSES - BAGS
JACKETS - FOOTWEAR - BEDDING - GLASSWARE

Spiral Direct is a long-established brand with over 20 years experience, specialising in heavy metal and gothic fashion & accessories.

ANATOMY OF A ROCKSTAR

JUSTINE JONES

THE FACE-MELTING FRONTWOMAN DIGS DINOSAURS, BITING BURGERS, AND THE MIGHTY 'KNOT…

EMPLOYED TO SERVE

MY FAVOURITE FILM IS…

"Jurassic Park or Fight Club. As a kid, I had a fascination with dinosaurs, and when I was 14 I genuinely thought I was going to be a palaeontologist. I love Fight Club because of the general arc of the story – the whole thing about serial possession. They're both fantastic and hit the spot when you're after something good."

THE THING I MISS MOST WHEN I'M ON TOUR IS…

"Being able to have a shower. When I'm on tour I'm genuinely quite happy – not that I don't like home or anything, I just love the thrill of it. I guess I miss my band more when I'm away from them. I think the other thing when I'm away from home is not being able to see my school friends or my old friends, but that's it really."

THE ONE BAND I'D LIKE TO TOUR WITH ARE…

"Slipknot. They scared me as a kid and I was fascinated by them. Not a week goes by when I don't listen to them."

MY DREAM HOLIDAY WOULD BE…

"Somewhere like America, Australia or Japan. Anywhere we can play shows. I like tourism with structure, and the idea or having a set time I have to play and having stuff around the gig I can see. I'm just a creature of habit. We do this thing that I like to call 'speed tourism', so you don't faff around. You know what you're doing, you know what you're seeing. We did it with Palm Reader in Berlin, and we did everything in an hour."

I KEEP BUSY ON TOUR BY…

"Playing football – we always bring a ball with us. We also like to play venue-tag, so if the venue is big enough we basically run around playing It. We're really competitive, though, so it can cause injury. We worry about that, but it is a good bit of exercise. We've been doing some service station reviews as well – I'd say that Cobham is the best one so far!"

THE WORST INJURY I'VE SUFFERED ON TOUR WAS…

"Pulling my neck while headbanging. It was agony. It wasn't extreme, but it was at the point where it felt like I trapped something in my neck. I could still headbang, but I had to have codeine before playing. I also had a 24-hour bug on tour with Rolo Tomassi once. I was throwing up right until the moment we played, and then again straight afterwards."

MY LAST MEAL ON EARTH WOULD BE…

"Probably some sort of burger, but I'm always torn between a burrito, burger or a pizza. Well, I guess a burger because you can put anything in it – you could even put a pizza in a burger if you wanted to. You can get really creative with burgers, so I'll go with them."

ONE THING I CAN'T FUNCTION WITHOUT IS…

"Coffee. Obviously I need water and food, but I also need a strong black coffee. I feel like I do okay if I have to go without one if worst comes to worst, but it does give a spring to my step."

MY DESERT ISLAND ALBUM WOULD BE…

"Probably Have A Nice Life's Deathconsciousness. They released it in 2008 and I've been listening to it non-stop since 2012. It's a really hard question, but there's three albums that I always find myself going back to: that, Around The Fur by Deftones, and Slipknot's self-titled record."

THE BOOK I'VE READ THE MOST IS…

"Brave New World by Aldous Huxley. It's sort of like a George Orwell, 1984-vibe book. It's about the future and how everyone is basically drugged to be happy. They ignore basic human functions like relationships. I thought it was well-written, nice and short and to the point, which I like."

"I WAS FASCINATED BY SLIPKNOT AS A KID…"

JUSTINE JONES

WORDS: JAMES HINGLE PHOTO: ANDY FORD

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

PAPA ROACH

PLUS: HO99O9

O2 ACADEMY, BIRMINGHAM. 05.10.17

KKKK

NU-METAL SURVIVORS SALUTE THE PAST AND CELEBRATE THE PRESENT AT VICTORIOUS RETURN

WORDS: STEVE BEEBEE **PHOTOS:** ANDY GALLAGHER

THE MUSIC of your choice is always the right shape to fill out anything missing from your being, to make you feel less weird, less alone. Few people appreciate this notion more than Papa Roach frontman Jacoby Shaddix, a man who has struggled with depression and alcohol but has come back swinging in the only way he knows how – by confronting his issues through music. There's a wonderful moment tonight when Papa Roach segue their own song Forever into the final chorus of Linkin Park classic In The End. Jacoby concludes this with a passionate address.

"Chester Bennington – what an awesome frontman," he says. "Taken way too soon. Life can be tough. If you see someone in darkness, please reach out and help them."

It's a touching moment, but even without this heartfelt outpouring, tonight Papa Roach don't put a foot wrong. In fact, they've surely never sounded better. The only downside is the struggle that openers Ho99o9 have kicking things off. In another setting, the New Jersey industrial hip-hop outfit's attempts to position themselves between Public Enemy and The Prodigy could be intense, but tonight their abrasive sound has many looking confused, and ultimately leaves little impression.

Nobody enjoys seeing a band fail to connect, but it's immediately forgotten when Papa Roach thunder into opener Crooked Teeth. It's the title-track from their excellent new album, and one of several that appends their original, rap-leaning nu-metal stylings to more recent, pummelling alternative rock. With their sound boosted by the addition of keyboard player and second guitarist Anthony Esperance (younger brother of bassist Tobin), the band sound formidable. Jacoby directs us through the tidal surge of Getting Away With Murder, the sabre-sharp spit and venom of Born For Greatness and the open wound of Scars, driven by a typhoon-like energy sprung from his new lease of life. Across the set, we're taken on a tour of every chapter of Papa Roach's history, and it's cemented of course by an encore featuring the classic Last Resort, an anthem the crowd sings as one united force.

Tonight, Papa Roach succeed, because although they have worn many hats throughout their career, they all ultimately continue to do one thing: bring people together.

Jacoby was really disappointed at losing his yo-yo

Ho99o9's yoga classes were not for first-timers

Upright guitars: coming to a shop near you in 2018

As the staring match with K!'s lens entered hour three, Jacoby needed the loo

STAR SHOUT!

JACOBY SHADDIX

PAPA ROACH, VOCALS

HOW WAS THAT FOR YOU, JACOBY?
"This was such a great way to kick off our UK tour. If this is the standard, I'm so excited about what's to come! It got to fever pitch at the end, and that's exactly what we're going for."

YOU SPOKE ABOUT MENTAL HEALTH TONIGHT. IS THERE SOMETHING ABOUT MODERN LIFE THAT MAKES US MORE PRONE TO ANXIETY AND DEPRESSION?
"There's much higher levels of stress in everyday life. A study among modern teenagers found that they have the same stress levels as mental health patients did during the 1950s. It's often tough to cope with and manage those sorts of feelings – you see people going through hell all the time. I believe mental illness is the next big frontier for healthcare in general. They're doing their best to figure it out, but right now it's the Wild West out there."

NEW FOUND GLORY

O2 FORUM KENTISH TOWN, LONDON. 06.10.17

KKKK

THE KINGS OF POP-PUNK REWIND TO REMIND THE NEXT GENERATION HOW IT'S DONE

WORDS: DAVID McLAUGHLIN **PHOTOS:** CHRIS CASEY

DOUGIE POYNTER – the bassist from McFly – is frantically whirling around the stage like a pinball, bouncing between the members of New Found Glory, fuelled by teenage nostalgia and pure adrenaline. Somehow, he keeps it together enough to play most of the correct notes on Hit Or Miss. "I was absolutely shitting it," he confesses to Kerrang! an hour later, visibly still buzzing. "I thought everyone would boo!"

But they don't. Because the whole room is far too busy sharing his obvious, unbridled joy. Apparently, it was witnessing tonight's headliners play live in 2003 that inspired the formation of the band that would make Dougie a wealthy young man and fill venues far bigger than this. His cameo is a sweet touch in a night filled with them.

His story is one that many in here tonight can relate to, in their own different ways, as everyone comes together to pay noisy respect to the pop-punk blueprint laid out on the Floridians' 2000 self-titled album and 2002's Sticks And Stones. Across the next two nights, four more albums will get the same treatment, as NFG celebrate 20 years spent proudly flying the pop-punk flag.

That's a legacy openers ROAM wear on every inch of their sleeves, surging into each second like their lives depend on it. And no-one is loving it quite as much as vocalist Alex Costello, spin-kicking his way through the whole thing with a delight so infectious it provides the perfect primer for what's to come.

It's a party that belongs to the scene's progenitors, though. That much is clear when the whole room unites as one voice to the intro of Rick Astley's Never Gonna Give You Up. Tone set, they explode into Understatement before rattling through those epoch-defining albums. Smartly mixing up the song order as they go – figuratively and literally keeping everyone on their toes – the relentless tuneage is almost overwhelming. From Dressed To Kill to It's Been A Summer, Better Off Dead and Head On Collision, these are timeless classics that sound remarkably spry considering they're as old as some of the crowd. The pace only really relents once, and with good cause. Dedicating Sonny to the victims of the recent Las Vegas shooting with a passionate and heartfelt speech, guitarist Chad Gilbert ensures that the emotional impact is as powerful as the music.

"Thank you so much for giving a shit about our band for 20 years," the guitarist roars into the crowd before the final knees-up of My Friends Over You, pulling fans onto the stage to join the celebrations. Really, though, the gratitude is all ours.

ROAM's singer Alex in a trance

Jordan gets his nail done

Crowd-surfers will be inspected

STAR SHOUT!

CHAD GILBERT

NEW FOUND GLORY, GUITAR

YOU MUST BE CRAZY PLAYING ALL THESE ALBUM-SPECIFIC SHOWS. THAT'S A LOT OF SONGS TO REHEARSE...

"The funny thing is, we remember the earlier albums better than the later stuff! Because the old songs have been such a part of us for a long time, with every one there are so many memories, flashbacks and feelings associated. It's not really a concert – it's more of a party."

IS IT WEIRD TO THINK THAT SOME FANS WEREN'T EVEN BORN WHEN YOU FIRST TOURED THESE ALBUMS?

"*So* weird! Some have never heard these songs live, but that's special and that's why we still do this. The cool thing about New Found Glory is that if you get into the self-titled album when you're 17 or 18, there's a whole lot of music you can grow with into your 30s and beyond."

ALL THEM WITCHES

PLUS: THE GHOST WOLVES

KOKO, LONDON. 05.10.17

KKKK

NASHVILLE PSYCH-ROCKERS MESMERISE LONDON AT BIGGEST-EVER UK HEADLINE SHOW

"WE'VE PLAYED a lot of basements, we've played a lot of alleyways, but we've never played a theatre before," notes Charles Michael Parks, Jr. – All Them Witches' smooth-talking frontman. While those venues no doubt served their purposes in the course of this Nashville quartet's career, the band's mesmerising, fuzzy, bluesy brand of psychedelia is definitely better suited to grander spaces like Camden's KOKO (although it hasn't technically been a theatre since the late-'70s – sorry, Charles). In contrast, openers The Ghost Wolves barely get off the ground, with their set sounding like a single muddy riff on loop for 30 minutes. They're soon forgotten, however, when All Them Witches arrive. With a blend of shuddering basslines and warm-blooded guitars in the opening one-two of Howdy Hoodee Slank and When God Comes Back, they fill the room with the soulful heart of their hometown. And, taking full advantage of the venue's sizeable disco ball, the walls are awash with splintered lights. It all culminates in a final run-through of Mountain and Swallowed By The Sea, which sees smoke ooze around the room, and the transfixed crowd swaying in unison. Bet they didn't get this kind of reception at one of their old alleyway gigs.

JAMES HINGLE

CITIZEN

PLUS: HONEY LUNG

BUSH HALL, LONDON. 05.10.17

KKKK

CULT U.S. ALT.ROCKERS PROVE THEY'RE EQUAL TO THE HYPE AT KILLER ALBUM LAUNCH SHOW

A FEW hours before Bush Hall's doors open, Citizen streamed their new album, As You Please, a day ahead of its scheduled release. Excitement levels are therefore through the roof in the build-up to tonight, with more than a few of those gathered in the line outside cramming in as many listens as possible in order to learn the words in time. It's into this intense atmosphere of anticipation that local lads Honey Lung enter, though they make a solid job of it by creating a noise that's fuzzy enough for fans of the headliners to get on board with. This night is all about those aforementioned headliners, and the moment they take to the stage and kick into As You Please's opening track Jet, the crowd surges forward. For a moment, some wonder aloud whether Citizen might be playing their new album in full, given that they follow it up with its second track, In The Middle Of It All – and while that doesn't materialise, the level of enthusiasm for the new material is still encouraging. Sleep and Roam The Room see stage-divers give the quaint Bush Hall the atmosphere of a sweaty basement show, while sing-alongs for screamers The Night I Drove Alone and The Summer give it the sonic intensity of one, too. The moment of the night, however, comes with an encore of As You Please's closing track, Flowerchild. The audience falls silent in order to take it in. It's a captivating slow-burner, much like the band themselves, but the flames of excitement are rising.

RYAN DE FREITAS

STRAY FROM THE PATH

PLUS: CAPSIZE, OBEY THE BRAVE

UNDERWORLD, LONDON. 05.10.17

KKKKK

NEW YORK METALCORE GANG MIX FURY AND FUN. AND MOSHING

WORDS: TOM SHEPHERD **PHOTOS:** ANDY FORD

IT'S HARD not to imagine that the Underworld was built with bands like Stray From The Path in mind. Between the hunched ceilings and its tight dancefloor that presses against the stage, the venue's layout is perfect for getting the New Yorkers' hot-headed metalcore up in everyone's face. With the political rage of the band's new record Only Death Is Real charging things to full-fury, it all amounts to a powerful set that's streaked through with mayhem.

Along for the ride are opening Canadian moshers Obey The Brave. They admit to being "jet-lagged as fuck", and indeed vocalist Alex Erian looks like he's moving about in slow-motion between throaty outbursts. Maybe it's to build some tension; maybe it's because he's a bit sleepy. Following them are Californians Capsize. A crunchy sound threatens to wash the colour from their urgent post-hardcore, but a whiplash-intensity overrides an impressive set that could be prescribed to anyone experiencing a letlive.-shaped hole in their life.

"We feel it's important to use this platform that we have," announces Stray From The Path's frontman Andrew 'Drew York' Dijorio early into their set, his bleach-blond hair oiled back with sweat. There's a fiery activist charge that runs thick through every beat and lyric from the four-piece which, when paired with their gargantuan hardcore sound, makes them look a bit like both David and Goliath at the same time. But the politics are carefully woven in with the music, and there are no big speeches. And even as songs with titles like Goodnight Alt-Right and Plead The Fifth are belted out, the band's hip-hop swagger and courtside cool ensures that, tonight, it's only good-times energy that they're emitting.

STAR SHOUT! TOM WILLIAMS

STRAY FROM THE PATH, GUITAR

HOW WAS THAT FOR YOU, TOM?

"That was the best show I've ever played! I can't remember the last time I had that much fun – it was fucking nuts! We were playing songs that we've never even played live before, and people were singing along!"

YOU'RE AN OUTSPOKEN BAND, BUT LET THE MUSIC DO THE TALKING TONIGHT. WHY?

"We have fun, and as far as 'the message' or anything like that goes, I look at it like I look at spicy food: if you want to get someone into eating it, you don't give them a Habanero [chilli pepper] right away, because they're going to be like, 'Fuck that!' You've got to start off with something mild. People know, anyway; you don't sing along that loud and not know what the songs are about."

REVIEWS

WEEZER

PACIFIC DAYDREAM *(CRUSH/ATLANTIC)*

KKK

GEEK-ROCK SUPREMOS SET THEIR PHASERS TO 'CHILL' AND GO CALIFORNIA DREAMING

WEEZER HAVE changed many times, and not always for the best. Yet over the years, they have also remained familiar, as the coolest uncool kids in the room. Since 2014's Everything Will Be Alright In The End, though, the West Coasters have been keen to assert that the good ship Weezer is Back On Track. Referencing the questionable musical diversions they've taken on that album's lead single, Back To The Shack, Rivers Cuomo admitted, '*I thought I'd get a new audience / I forgot that disco sucks.*' And yet, three years later, Pacific Daydream is undoubtedly a danceable record.

That's right. Weezer have made an album to move to. Amidst the smooth guitars and vocal harmonies that sprawl everywhere like spilled honey, sultry club beats and good vibrations lie. Sure, Pacific Daydream may throw all kinds of awkward shapes, and will probably knock over a few drinks, but it really doesn't care if you're watching. And it's that carefree attitude that makes it work, for the most part.

Naturally, there is some overlap with last year's sun-kissed collection, Weezer (The White Album), and opener Mexican Fender acts as the bridge from beach days to long nights. A catchy guitar riff, a girl too cool for school – so far, so Weezer. But it's the stop-start rhythms and euphoric synths lining the chorus that set limbs in motion. By the time you arrive at Get Right, the beats are pumping and Rivers' falsetto vocals perfectly apes the R&B croon. Yet the lyrics still mark him as the wallflower with the biggest ideas, a mix of the usual nerves and awkwardness. Crucially, the only guitar solo on Pacific Daydream is a tasteful acoustic noodle on nostalgic closer, Any Friend Of Diane's, which reflects a tender heart inside the clubland hedonism.

All this means that not everyone will like it, however, and those craving the fuzzy nerdery of the Blue or Green albums may be left wanting by this album's vibes. But that's okay, because Weezer are currently in a place where, if you don't dig what they've done, they'll have something else for you soon enough. They're still the same band at heart, the big difference is these days they don't sweat it as much. This is Weezer experimenting a little, while still remaining recognisably them. For those down for this sort of thing, stick on your dancing shoes and go with Pacific Daydream's flow.

DOWNLOAD: Get Right, Any Friend Of Diane's.
FOR FANS OF: Paramore, Fall Out Boy.
JAMES MACKINNON

TRACK BY TRACK

WE CAME AS ROMANS

COLD LIKE WAR *(SHARPTONE)*

KK

MICHIGAN METALCORE STALWARTS COME ACROSS A LITTLE LOST ON ALBUM NUMBER FIVE

1 *VULTURES WITH CLIPPED WINGS*
We Came As Romans' last record was divisive. Like, earthquake divisive. The Michigan band's fourth, self-titled release seemed to be ushering in a more melodic dawn, favouring earworm hooks and cooler vocals. Fans were split. But don't panic! This opener suggests a stronger alliance between the heavy and soft tectonic plates of the WCAR's make-up. Phew.

2 *COLD LIKE WAR*
The rough-rough-smooth-rough set-up continues, as a thunderously harsh verse gives way to a flighty, if slightly middling, soothing chorus. Like downing a pint of milk after you realise the curry you've ordered is way too hot.

3 *TWO HANDS*
It's got a softer DNA, this one, with Dave Stephens' throaty vocals only appearing for a short burst. Fine, but the melodies need to be stronger if they're taking charge.

4 *LOST IN THE MOMENT*
Ugh. A killer, punk-infused verse gets diluted by a stagnant chorus.

5 *FOREIGN FIRE*
Hi there, welcome to Generic Metalcoresville. Population: this song.

6 *WASTED AGE*
There's more purpose and bile here, but still a song that, say, Beartooth would leave on the hard drive in the studio.

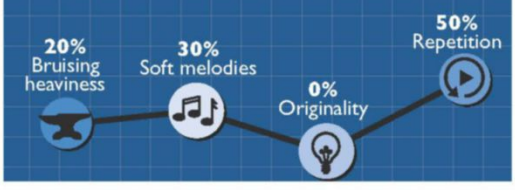
7 *ENCODER*
Now we've got looping, dance-like electronics, and you wonder if We Came As Romans really knew what they wanted from this record.

8 *IF THERE'S NOTHING TO SEE*
One of the most fluid, balanced songs here, with the band starting to show more teeth. *Finally…*

9 *PROMISE ME*
This has more in common with Owl City than Memphis May Fire. Like sleeping pills in song form.

10 *LEARNING TO SURVIVE*
'So many demons I can't escape / Burning my bridges to light the way,' croons clean singer Kyle Pavone. As our cliché-ometer explodes, it seems a good summation of this as a whole. These are songs short on ideas and short on conviction, which paint an image of We Came As Romans as a band that are perhaps struggling for identity right now.

THIS ALBUM IS MOSTLY MADE UP OF…



WORDS: TOM SHEPHERD

WHAT A WHEEZE!

THINK PACIFIC DAYDREAM'S A BIT WEIRD? HERE ARE THREE OF WEEZER'S OTHER MOST 'WTF?' MOMENTS…

WE ARE ALL ON DRUGS
As with the first time you heard Hash Pipe, there's something about hearing Rivers singing about drugs that's just really out of whack with normal reality. And then there's the dark, dance-y beat going on underneath it all, the first time Weezer had dabbled in such things.
FIND IT: Make Believe (2005)

THE GREATEST MAN THAT EVER LIVED
The second track on Weezer (The Red Album) has more left turns than a dog chasing its own tail. It goes from Rivers' attempts at rapping (police sirens in the background, naturally), to rawk riffing, military choirs and quoting Shakespeare. It is utterly batshit, and also pretty rad.
FIND IT: Weezer (2008)

CAN'T STOP PARTYING
Rivers Cuomo surrounded by rappers, covered in jewels and downing *'bottles of the Goose'* is not the first thing you imagine about him. However, here he is, banging on about just that, with Lil Wayne backing him up. Which, on the scale of Stuff You Didn't Expect From Weezer, ranks pretty high.
FIND IT: Raditude (2009)

NORDIC GIANTS

AMPLIFY HUMAN VIBRATION *(KSCOPE)*

KKKK

BRIGHTON POST-ROCK DUO ACCENTUATE THE POSITIVE ON SOUNDTRACK ALBUM

YOUR AVERAGE instrumental post-rock outfit will have lost count of the number of times their work has been described as "soundtracks for imaginary movies". Nordic Giants elude this tag by *actually* making their own films. This latest record is the musical accompaniment to a new documentary they've put together, which aims to counteract 2017's relentlessly bleak news cycle with examples of kindness and positivity. Rather than being stiflingly touchy-feely, however, there's a sense of defiance in the strategic beauty of these soundscapes, emphasised by samples of speech on tunes like Taxonomy Of Illusion and Spirit. Thought-provoking, immersive and with a clear-sighted purpose, Amplify Human Vibration lives up to its creators' intention to celebrate the human spirit. Not just your average instrumental post-rock outfit, then.

DOWNLOAD: Spirit.

FOR FANS OF: MONO, Bossk.

OLLY THOMAS

CYHRA

LETTERS TO MYSELF *(SPINEFARM)*

KK

DISAPPOINTING RETURN FROM FORMER AMARANTHE AND IN FLAMES MEMBERS

WHEN SINGER Jake E announced he was leaving Swedish melodic metalcore outfit Amaranthe, it was generally assumed that he wasn't happy with the band's more radio-friendly direction. His decision to form Cyhra with two ex-members of In Flames reinforced this view. Surprising, then, that heavier fare is not what's on offer here. A glossy production and tunes as strategically managed as Here To Save You and Karma are all fine, but Letters To Myself is basically an Amaranthe album without their dazzling three-voice interplay. What remains is the bare bones of that sound, which frankly isn't much to chew on unless you're a dog. Far worse rock albums have been released this year, but there's too much soft play here to leave any bruises.

DOWNLOAD: Heartrage.

FOR FANS OF: In Flames, Amaranthe.

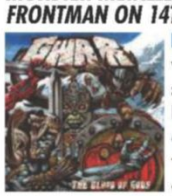
STEVE BEEBEE

GWAR

THE BLOOD OF THE GODS *(METAL BLADE)*

KKK

MONSTER METALLERS HONOUR FALLEN FRONTMAN ON 14TH ALBUM



WE ALL know the deal with GWAR. The band fill a record with blathering, bonkers metal that's essentially a vehicle for them to indulge in their other favourite pastime: onstage decapitations and spraying fountains of fake blood. The difference this time around, of course, is that this is the first album without frontman Oderus Urungus (aka Dave Brockie), who died of a heroin overdose in 2014, and replaced by Blothar The Berserker (aka Michael Bishop). The results are much as you'd expect, with crazed lyrics (see: Viking Death Machine) and the occasional brilliant riff (see also: Viking Death Machine). But does it really matter? It'll still be a laugh in a field somewhere.

DOWNLOAD: Viking Death Machine, Phantom Limb.

FOR FANS OF: Alestorm, Municipal Waste.

RYAN DE FREITAS

LYRIC OF THE WEEK

'And we tripped until our brains fell in a ditch / And we never found a fix 'cause we don't exist.' We're assuming that the tripping Cane Hill frontman Elijah Witt is referring to isn't of the 'over your shoelace' variety… that's if he exists at all…

BAND: Cane Hill

SONG: Too Far Gone

ALBUM: TBC

SLEEVE OF THE WEEK

The title of Marmozets' second album, Knowing What You Know Now, alludes to growing up and gaining a sense of perspective. It therefore makes sense that its cover art should show the band looking all mature, cool, and ever-so-serious.

VIDEO OF THE WEEK

MARILYN MANSON, SAY10

The God of Fuck teams up with his Hollywood superstar pal, Johnny Depp, for some debauchery in this NSFW offering from Mazza's latest album, Heaven Upside Down. Do *not* watch if you're squeamish about blood.

TOOTHGRINDER

PHANTOM AMOUR *(SPINEFARM)*

KKKK

NEW JERSEY PROGSTERS CHANGE THE GAME AGAIN ON STUNNING SECOND LP

SOME METAL is sketched out with monochromatic simplicity. Some arrives in lurid Technicolor. And then there's a third option: music drawn from a palette so vast and varied that it's almost impossible to digest – even after repeat listens. Following the ear-catching, boundary-pushing excellence of 2015's debut Nocturnal Masquerade, it was unclear where Toothgrinder had left to go. Well, the New Jersey boys have responded by bulldozing the boundaries altogether, unwilling to allow anything to curb their progression, creating an album packed with hard-driven melodies, widescreen electronic spectacle and the odd moment of acoustic intimacy. Admittedly it takes time to fully comprehend it, but only tone-deaf, nailed-down traditionalists will be grinding their teeth at this.

DOWNLOAD: The Shadow.

FOR FANS OF: SikTh, Periphery.

SAM LAW

ENSLAVED

E *(NUCLEAR BLAST)*

KKKK

NORWEGIAN PROGRESSIVE METALLERS RAIN BLOOD AND THUNDER

ENSLAVED'S DOGGED endurance has seen them outlast the majority of their peers. Instead of stagnating within the scene that birthed them, the quintet experimented with progressive sounds and evolved into something even more cinematic. Fourteenth full-length E brings even more stargazing wizardry into the fold. Opening track Storm Son clocks in at just under 11 minutes and full to the brim with Valhallan wisdom. It's followed by the album's most direct song, The River's Mouth, which has a Mastodon-like stomp. E may be Enslaved's first outing since the departure of long-serving keyboardist/clean singer Herbrand Larsen, but as they've proven time and time again, you can't keep a band this good down.

DOWNLOAD: Sacred Horse.

FOR FANS OF: Opeth, Mastodon.

AMIT SHARMA

THE KING IS BLIND

WE ARE THE PARASITE, WE ARE THE CANCER *(CALVA)*

KKKK

BRIT EXTREME METALLERS UNLEASH THEIR CRUSHING SECOND ALBUM

THE KING Is Blind have described their music as "monolithic metal". That conveys the sheer weight on display, but there's a sense of momentum to their vast crushing grooves that makes them an unstoppable juggernaut. Whatever label you apply, they dip into decades of extreme noise terror, with Embers From A Dying Son bringing a frosted black metal influence, while Like Gods Departed is like Ghost on steroids, and The Sky Is A Mirror has a sludgy doom feel to it. It all sounds like a coherent whole, however, with massive riffs rolling through the middle. Add a religion-as-metaphor concept, and you have a stunning album that crushes on several different levels at once.

DOWNLOAD: Idolatory Of Self.

FOR FANS OF: Skeletonwitch, Satyricon.

PAUL TRAVERS

YOU WANT to know what's so hot right now? Big riffs. Not the sort for moshing, but the sort that have so much depth and rumble that they seem to take physical form when they barge their way out of your speakers. Belgian doomsters **AMENRA** and Brit unit **GHOLD** know a thing or seven about forging titanic guitar noise drenched in glorious distortion.

Amenra's **MASS VI (KKKK)** – yep, the follow up to 2012's Mass V – exists at the intersection of sludge and Neurosis-esque post-metal, and it's a gruelling affair, in all the best ways.

NEW TRACKS

1 AVENGED SEVENFOLD – WISH YOU WERE HERE
The Orange County titans put their spin on this Pink Floyd classic – one of six covers on the forthcoming deluxe edition of The Stage.

2 DON BROCO – STAY IGNORANT
They may suggest they're ignorant, but those Bedford boys know how to make tunes to swagger to. We can't wait for new album Technology.

3 KNUCKLE PUCK – WANT ME AROUND
You'll want this big, breezy banger from the Chicago-based pop-punks in and around your ears ASAP.

4 WITH CONFIDENCE – WATERFALL
The recent release of the video for this gem gives us the perfect excuse to revisit it.

5 REWS – YOUR TEARS
Lush melodies meet hooky guitars on this newie from the alt.rock duo.

ENTHEOS

DARK FUTURE *(SPINEFARM)*

KKK

TECH-METAL SUPERGROUP BRING THE CONTORTED, SPINE-RATTLING THUNDER

IT'S BIZARRE that tech-metal, once one of the most boundary-pushing sub-genres in heavy music, has become overrun with bands best described as *meh*. Entheos, however, have done their damnedest to slither free. With former members of Animals As Leaders, The Faceless and Animosity weaving their mutated wares, they don't entirely separate themselves from the pack, but neither do they adhere to anyone's formula – making for a largely absorbing, pleasingly diverse listen. The haunting sections of Pulse Of A New Era play perfectly against its rougher passages, while the sprawling Suspended Animation is an epic in the truest sense. By the time lush instrumental Resonance fades away, Entheos have covered a *lot* of ground – and in fine style.

DOWNLOAD: Suspended Animation.
FOR FANS OF: Meshuggah, The Contortionist.
DAN SLESSOR

FIRE RED EMPRESS

BLACK MORPHINE *(POLARIAN)*

KKKK

BRIT STONER ROCKERS GET FULLY-CHARGED ON GLORIOUSLY-HEAVY DEBUT

TAKE THE big, lolloping stoner grooves of Orange Goblin, the sass of Halestorm and the enormous, dreamy stomp of Royal Thunder, and you've got the right directions for where Fire Red Empress are heading here. The gigantic riffs of aptly-titled Giants have the sort of weight and groove you associate with stoner rock, but rather than being caught in a hazy laze, content to loosely noodle away, Fire Red Empress thoroughly blast everything with lightning, not least the vocals of singer Jennifer Diehl. Thankfully, when they do take their foot off the gas, such as on The Little Death, with its dreamy acoustic intro and slower pace, none of that power is lost. Fire emojis at the ready for this one, people.

DOWNLOAD: Dead Nature.
FOR FANS OF: Royal Thunder, Kyuss.
NICK RUSKELL

While no-one is about to describe Ghold's **STOIC (KKKK)** as 'easygoing', it is a less apocalyptic affair. If Torche, Tusk, Unsane and Boris decided to collaborate after staying awake for seven nights straight, it may well end up sounding like the six tracks contained here. Veering from the ambient thrum'n'drone of Blue Robe, to the tribal nightmare of Faeder Ure, to the garage-sludge of SKHUL VI, it makes for electrifying if uneasy listening at first; but before long it starts making a discomfiting sense all of its own.

Perhaps the only thing rivalling the record's immensity is the sheer desperation shot through its sprawling dirges. From opener Children Of The Eye through to tortured closer Diaken, the record aches with raw emotion, its abrupt ending cruelly – and thrillingly – denying you the ultimate catharsis it dangles throughout.

WORDS: DAN SLESSOR

Quicksand

SLIP (POLYDOR, 1993)

HOW SOME HARDCORE KIDS MADE THE MAJOR LABEL MOVE AND CREATED A POST-HARDCORE MASTERPIECE

QUICKSAND WERE birthed from the New York hardcore scene of the late-'80s. The band started when Walter Schreifels, who cut his teeth in Gorilla Biscuits and Youth Of Today, enlisted Bold guitarist Tom Capone, now-Deftones bassist Sergio Vega and Burn drummer Alan Cage. Their self-titled debut EP was released on Revelation Records shortly after their formation and eventually caught the attention of Polydor, for whom they delivered an intensely brooding album that became a blueprint for post-hardcore. A second album, Manic Compression, arrived two years later and the band imploded at the height of their success. Now, some 24 years after the release of their debut, Quicksand are set to release their third album Interiors in November. Here, however, Walter looks back on Slip's origins, and the disparities of the DIY scene and the world of the major label…

THERE WAS A THREE-YEAR GAP BETWEEN THE EP AND SLIP. WHAT HAPPENED IN THE INTERIM?

WALTER SCHREIFELS (*VOCALS/GUITAR*): "We made the EP quickly, and when it came out people really picked up on it. It had a hardcore energy but we took it to some other place. The record cost $1,500 and sold 15,000 copies. We signed to a major label and went to Long View Farm [Studios] in Massachusetts. *That* was the good side of it. Everything was just nice. The people at the studio were great and everything was taken care of."

HOW DIFFERENT WAS LIFE ON A MAJOR LABEL?

"All of a sudden, we couldn't seem to make anything for less than $250,000. It was a shitload of money. It was absurd and overwhelming to some degree. We had already done this shit by ourselves and knew what we were doing, but had to play this bullshit game. There's more cooks in the kitchen and more older people involved in your deal and taking you out to dinner. But we were given the opportunity to reach people we wouldn't have otherwise."

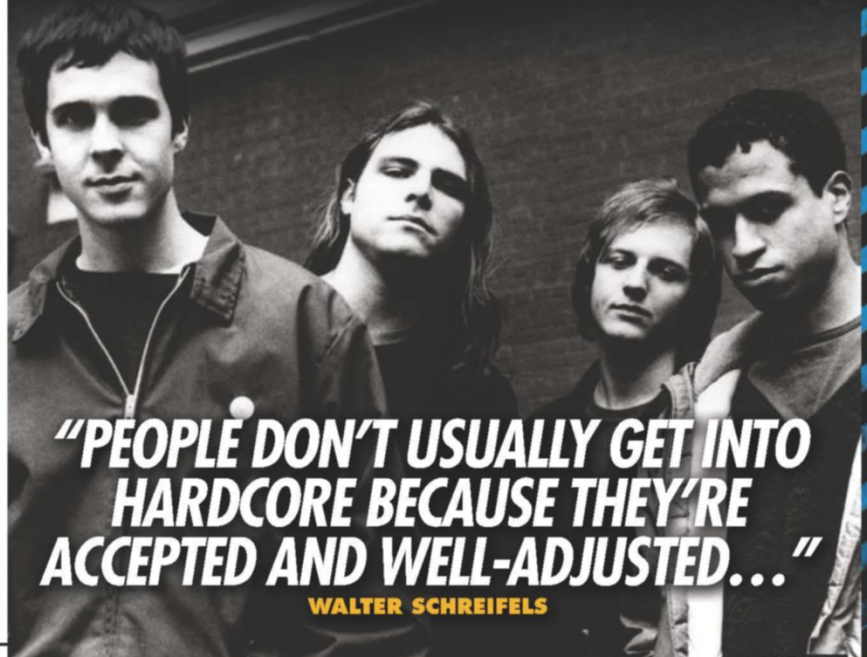
SLIP FEATURES A COVER OF HOW SOON IS NOW? AND INTRODUCED LOTS OF ROCK FANS TO THE SMITHS. WHY DID YOU CHOOSE THAT SONG?

"I remember hearing The Smiths on a radio station in Long Island called WLIR. When we were making Slip, I thought it would be fun to cover The Smiths and do it like it was our song. At the time, there was a certain novelty about it. It's not exclusively like this, but people usually don't get into hardcore because they're accepted and well-adjusted. They get into it because they need to escape and find their identity in something else. That's what it was for me. It's no wonder everyone in hardcore likes Morrissey. He speaks to that feeling of sadness and alienation and you can laugh at it; that's my favourite thing about Morrissey – his sense of humour. As much as [Quicksand song] Dine Alone is about loneliness, I think the lyrics to it are pretty funny, actually."

HOW DO YOU FEEL ABOUT THE ALBUM 24 YEARS ON?

"We made a cool record and fought for it ourselves. We didn't get a Gold record out of it, but I think there was something about the energy of it. For the people who did buy it, it was something they didn't expect and had never heard before. I think that's why we're still in the game. On this recent tour, there were people there whose musical tastes changed because they heard that record and it led them into a whole new genre of bands. I'm really happy it still resonates the way it does now."

WORDS: SIMON OUNDO



"PEOPLE DON'T USUALLY GET INTO HARDCORE BECAUSE THEY'RE ACCEPTED AND WELL-ADJUSTED…"
WALTER SCHREIFELS

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Make yourself look really bratty and selfish from the front, then turn round and reveal you're actually just a really big Metallica fan.
£32.99 Emp.co.uk

A man experiencing The Peace And The Panic on this Neck Deep tee here. Or just how you look when you fall asleep in front of the fire.
£14.99 Grindstore.com

Pop-punk used to be synonymous with pizza, but now it's flowers, after WSTR made this and Neck Deep wrote In Bloom. We still like pizza better.
£29.99 Impericon.com

We've always wanted a shirt that makes us look like we have terrible dandruff, so we ordered five of these.
£29.99 Impericon.com

Roll your trousers up while wearing these Santa Cruz skateboard socks to make your ankles look extra aggressive. And Smurf-like.
£7.99 Impericon.com

Here's three Panic! At The Disco bracelets, and two random bracelets trying to muscle in on the Brendon Urie action. Fine, you can stay!
$12.90 (£9.78) Hottopic.com

This jumper made us realise Jesus and Jared Leto are literally one person. Jared, tell Santa we've been good this year, plz, thnx.
£21.99 Grindstore.com

Motörhead's Ace Of Spades lyrics inside an actual ace of spades. Dunno who thought that up. Nice, though.
£150 Itspopitsart.com

Douse yourself in this when the zombie apocalypse comes so they can't tell you're still alive and stuff.
$4 (£3.03) Hottopic.com

This hoodie will make you look like a giant Flump. The cost of that at cinema pick'n'mix would be at least £180.
$31.92 (£24.19) Hottopic.com

When Fall Out Boy bassist Pete Wentz dreams up a light-up Bluetooth fidget spinner, those things get made.
$15 (£11.37) Store.falloutboy.com

Wires In Blood sounds like an electrical disaster waiting to happen. Literally, get the Fire Brigade on standby.
£14.99 Impericon.com

We can't remember which song this hoodie takes its lyrics from. Literally, our brains are blank. Not a clue.
$39.92 (£30.26) Hottopic.com

We tried to haggle ATL down on the price for this shirt since it's missing sleeves, but they told us to eff off. Oh well.
$25 (£18.95) Alltimelowstore.com

Looks like TBDM are off to deliver a ring to Mordor on this Nightbringers artwork longsleeve.
£22.99 Impericon.com

The Snoopy design on this Vans backpack looks like it was done in chalk. It wasn't. That'd be problematic when it rains.
£39.99 Impericon.com

The 'M's on this Marilyn Manson shirt look more like rock hands, but that totally works, too, right?
£14.99 Emp.co.uk

Colour-changing things are the coolest, and so is Rick and Morty. Here the two are combined, making it the coolest-est.
£12.99 Emp.co.uk

STRANGER THINGS HAVE HAPPENED 2

CLEAR YOUR DIARY ON OCTOBER 27 BECAUSE IT'S BACK! IT'S BACK! IT'S BAAAAAAAAAACK!

How clever is this T-shirt? Will's name is written upside down because he got trapped in the UPSIDE DOWN. That's bordering on genius.
$20.90 (£15.86) Hottopic.com

Friends don't lie? Err, when you get to about 30, you'll find they definitely do. That's something for all you youngsters to look forward to. Welcome.
$5.90 (£4.47) Hottopic.com

You could wear this Eleven costume for Halloween, or just as everyday clothes. Both would work absolutely fine in our opinion.
$80.82 (£61.28) Hottopic.com

Recreate Will and Dustin taking on the Demogorgon with these figurines. Streams of thick, disgusting spit not included.
$26.90 (£20.39) Hottopic.com

Copy Eleven's wrist branding, like Stranger Things copied all the great movies from the '80s, with this temporary tattoo.
£2.36 Etsy.com

These Stranger Things fairy lights must be faulty, because they only ever give off one message. Still, might help you get in shape.
$10.90 (£8.26) Hottopic.com

DON'T MISS

BURY TOMORROW

BRACE YOURSELVES: THE STAGE INVASION TOUR IS COMING TO A TOWN NEAR YOU. FIRE UP THE CIRCLE-PITS AND WARM UP THOSE NECKS, PEOPLE…

YOU'RE DOING SMALL VENUES AND LOTS OF THEM ON THIS TOUR – IS THIS SOMETHING YOU'VE WANTED TO DO FOR A WHILE?

DANI WINTER-BATES (*VOCALS*): "Yeah, I think there's a lot of excitement for that kind of thing. We did sections of the Stage Invasion tour when we were recording [2016 album] Earthbound, and we did some really small shows that we ended up really enjoying. Last time we took out Dead Hearts, Creeper and Polar, and it was a really good time, set over a couple of weekends, so we thought we'd make it an actual thing and do it as a full tour."

YOU'RE DOING TWO SHOWS IN THE SAME DAY IN BOURNEMOUTH – A MATINEE AND THEN AN EVENING SHOW. IS THIS SOMETHING YOU'VE DONE BEFORE?

"We have, yeah. This is for our good friend Dom [Patience, local promoter]. He's put on loads of good shows over the years and has been really good for the southern scene, and I think it's actually the only way we could afford to do these shows (*laughs*)! It's the last day, and I'd be lying if I said I wasn't a little bit nervous about how absolutely shot we're gonna be by that stage in the tour, but I'm sure it'll be a great time. They both sold out in minutes, so it's going to be a really good show."

AWESOME! AND WHAT'S THE SMALLEST VENUE YOU'VE EVER PLAYED?

"We played a band practice room in Australia before, and that was pretty crazy. We played in an abandoned *shop* on that tour, too, and it was *insane*. That was the I Killed The Prom Queen and The Ghost Inside tour, which was a great run for us, then we stayed out there for another three weeks for our own run in regional venues, and we played those *crazy* places."

> ***"WE'VE PLAYED A GIG IN AN ABANDONED SHOP BEFORE…"***
> **DANI WINTER-BATES**

YOU'LL BE PLAYING CARLISLE ON HALLOWEEN – WILL YOU BE DOING IT IN COSTUME?

"I would think we'll certainly give it a go! I'm sure we'll do something to make it a bit Halloween-y, and hopefully the audience will, too, to avoid any awkwardness of us being the only ones dressed up! We've played Halloween lots of times in America and in France, amongst others, and it always ends up being really good and a load of fun."

LOOKING FORWARD TO SEEING THE SPOOKY OUTFITS. FINALLY, WHAT'S NEXT FOR BURY TOMORROW – A NEW RECORD, PERHAPS?

"We've actually got some exciting announcements coming up with regard to who it's going to be [released] through and who we're working with and all that kind of stuff. We've already got quite a lot of material, but we're going to be honing that and doing preproduction and really working on getting a single out for everyone to hear as soon as possible, really, because we're ready to go. We want everyone to hear what we're working on and how we're transitioning. We've also got the Caliban tour in Germany over Christmas, and then we've got some crazy shows planned in some really, really weird places. I don't think we can announce those yet because we haven't fully confirmed them, but we've wanted to grow our band and make it really lucrative. We're at the point now where we can show we can be professional in what we do, and we're reaping the benefits of that by being able to go to some really mental places, and it'll be fun to announce all of that!"

DATES: Dover Booking Hall October 19, Southend Chinnerys 20, Brighton Concorde II 21, Norwich Waterfront Studio 22, Peterborough Met Lounge 24, Doncaster Vintage Bar 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows). Support: Loathe.

WORDS: DAN SLESSOR **PHOTO:** IAN COLLINS

YOUR WEEK!

KERRANG! DAY OCTOBER 18

BIRMINGHAM CHON, Yvette Young (O2 Institute3 Birmingham)
BIRMINGHAM Seether, LTNT, Sons Of Texas (O2 Institute Birmingham)
MIDDLESBROUGH Marmozets (Empire)
NEWCASTLE Kingdom Of Giants, Our Hollow Our Home, Create To Inspire, October Ends (Jumpin Jacks)
OXFORD Tigercub (Cellar)
PORTSMOUTH Frank Iero And The Patience, The Homeless Gospel Choir, Paceshifters (Wedgewood Rooms)
SOUTHAMPTON Sløtface (Joiners)

THURSDAY OCTOBER 19

BOURNEMOUTH The Picturebooks, The Villanovas (Anvil)
DOVER Bury Tomorrow, Loathe (Booking Hall)
GLASGOW Marmozets (St Luke's)
LEEDS The Flatliners (Brudenell Social Club)
LONDON WSTR, Grumble Bee, Hey Charlie (Borderline)
MANCHESTER CHON (Rebellion Rock Bar)
NOTTINGHAM Arcane Roots, Fizzy Blood, Gold Key (Rock City Basement)
PLYMOUTH Sløtface (Underground)
SWANSEA Kingdom Of Giants, Our Hollow Our Home, Create To Inspire (Pit)
WOLVERHAMPTON Frank Iero And The Patience, The Homeless Gospel Choir, Paceshifters (Slade Rooms)

FRIDAY OCTOBER 20

BRISTOL Sløtface (Louisiana)
GLASGOW Abhorrent Decimation, Overoth (Ivory Blacks)
LEEDS Cock Sparrer, Geoffrey Oi!Cott (Brudenell Social Club)
LONDON Inglorious, Wayward Sons (Electric Ballroom, Camden)
MILTON KEYNES Tigercub (Craufurd Arms)
NOTTINGHAM The Flatliners, Prawn, Not Scientists (Bodega)
PETERBOROUGH Arcane Roots, Fizzy Blood, Gold Key (Met Lounge)
PLYMOUTH The Picturebooks, Grifter, Gorilla (Junction)
PLYMOUTH Placebo, HUSKY LOOPS (Pavilions)
SCUNTHORPE Crazy Town (Lincoln Imp)
SOUTHEND Bury Tomorrow, Loathe (Chinnerys)
WOLVERHAMPTON W.A.S.P. (Wulfrun Hall)

SATURDAY OCTOBER 21

BIRMINGHAM Tigercub (Flapper)
BRIGHTON Bury Tomorrow, Loathe (Concorde 2)
BRIGHTON The Picturebooks (Hope & Ruin)
LEEDS Marmozets (Brudenell Social Club)
LONDON The Flatliners, Prawn, Shit Present (Dome, Tufnell Park)
LONDON Frank Iero & The Patience (Omeara)
MANCHESTER Manchester Orchestra (Academy 2)
MANCHESTER W.A.S.P. (O2 Ritz Manchester)
STAFFORD Crazy Town (Redrum)
STOKE-ON-TRENT Arcane Roots, Fizzy Blood, Gold Key (Sugarmill)
WOLVERHAMPTON Placebo, HUSKY LOOPS (Civic Hall)

SUNDAY OCTOBER 22

BUCKLEY W.A.S.P. (Tivoli)
GLASGOW Manchester Orchestra (Garage)
GUILDFORD Arcane Roots, Fizzy Blood, Gold Key (Boileroom)
LONDON Metallica, Kvelertak (O2 Arena)
MANCHESTER Marmozets (Academy 3)
NORWICH Bury Tomorrow, Loathe (Waterfront Studio)
SOUTHAMPTON Puppy (Joiners)

MONDAY OCTOBER 23

BIRMINGHAM Marmozets, Queen Zee And The Sasstones (O2 Academy2 Birmingham)
BRIGHTON Godspeed You! Black Emperor (Dome)
BRIGHTON Kvelertak (Haunt)
BRISTOL Svalbard, The Tidal Sleep (Exchange)
CARDIFF Crazy Town (Fuel Rock Club)
HUDDERSFIELD Tigercub (Parish)
LEEDS Manchester Orchestra (Church)
LEEDS Weezer, The Orwells (O2 Academy Leeds)
LONDON Make Them Suffer, Novelists, Cursed Earth (Boston Music Room)
LONDON Placebo, HUSKY LOOPS (O2 Academy Brixton)

TUESDAY OCTOBER 24

BIRMINGHAM Manchester Orchestra (O2 Institute2 Birmingham)
CARDIFF W.A.S.P., The Cruel Knives (Tramshed)
GLASGOW Weezer, The Orwells (O2 Academy Glasgow)
LONDON Metallica, Kvelertak (O2 Arena)
LONDON Placebo, HUSKY LOOPS (O2 Academy Brixton)
LONDON Slaves (USA), TheCityIsOurs (Underworld, Camden)
MANCHESTER Make Them Suffer, Novelists, Cursed Earth (Rebellion)
MANCHESTER Puppy (Jimmy's)
MANCHESTER The Raven Age, In Search Of Sun (Star & Garter)
PETERBOROUGH Bury Tomorrow, Loathe (Met Lounge)

RIDER OF THE WEEK

BAND: Across The Atlantic
We'll stick around for the awkward dad jokes, but probably gonna give the Zebra Cakes a miss, tbh...

ACROSS THE ATLANTIC

3 x cases of water
1 x gallon of Coca-Cola
2 x gallons of Ben & Jerry's Cocoa Loco
1 x pint of pineapple juice
2 x pounds of grilled salmon (Alaskan)
Brisket
A Boca Burger
An adequate amount of mac'n'cheese
8 x Zebra Cakes
1 x novelty longboard
4 x inhalers
6 x computer monitors equipped for an (Overwatch) LAN Party
5 x stage towels
1 x socially-awkward concert promoter equipped with dad jokes

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB! DEFTONES VS. BIFFY CLYRO

K! TV, OCTOBER 21, 3PM
Chino Moreno better watch out because Simon Neil is a black belt in Tae Kwon-Do. Not really, we just made that up. But the Biffy frontman is sick at everything else he tries to do, so it wouldn't surprise us...

WATCH QOTSA'S JOSH HOMME READ A BEDTIME STORY

KERRANG.COM
Remember that time Queens Of The Stone Age frontman Josh Homme read bedtime story ZOG on CBeebies? Well you can watch it online now. Sticking it on right before bed definitely won't give you weird dreams of The Ginger Elvis trying to pull out your teeth. Okay, it might give you weird dreams...

PAPA ROACH'S 50 ROCK CLUB BANGERS

K! TV, OCTOBER 18, 7PM
Time to cut your life into pieces with Papa Roach, as they bring us 50 rock club bangers. In fact, the 'Roach are no strangers to writing rock bangers – just look at Last Resort. If they end this programme on that song, then it will be the biggest mic-drop ever.

MY FIRST GIG

WHO: THE OFFSPRING, POINT THEATRE, DUBLIN, MARCH 2004

BLUE SPIKEY HAIR? A FLAMING SHIRT? AND FAKE TATTOOS? LOOKS LIKE WE'VE GOT AN OFFSPRING SUPERFAN OVER HERE...

STEVEN KING, FANGCLUB

"I went to see The Offspring when I was, like, 12 years old – definitely too old to even go (*laughs*)! It was the Point Theatre, which is now the 3Arena in Dublin and my cousin took me, and it was pretty insane.

"I just remember, for my first gig, it was really overwhelming because I was obsessed with The Offspring when they brought out Americana [1998] and [singles] Why Don't You Get A Job? and Pretty Fly (For A White Guy). I had my hair spiked up and dyed blue, and I wore flame shirts and fake tattoos and stuff (*laughs*)! Like every cool 12-year-old...

"It was an unbelievable show and they played all the hits! To see a band like that live, just this huge punk rock band, doing everything that I'd always wanted to aim for was awesome.

"I got big into The Offspring when I was really young and everything changed – my whole head was just re-wired into wanting to be a punk rocker, and wanting to be in a band. I remember quitting football and getting a guitar, and I cut all my jeans up (*laughs*)!

"Going to that show for my first gig was my first taste of what a rockstar looked like, so I was like, 'I wanna be a fucking rockstar!' It was as simple as that, like, '*That's what I wanna be.*' It changed the entire path of where my life was gonna go."

WORDS: JENNYFER J. WALKER **PHOTO:** GETTY

MY VENUE

THE BOOKING HALL

DOVER

OLD HARBOUR STATION, ELIZABETH ST, DOVER, CT17 9FE

STUART CAMERON, OWNER

TELL US BRIEF HISTORY OF THE BOOKING HALL...

"The Booking Hall was built in 1861 by the same architect who was responsible for St Pancras station in London. It became redundant in 1927, when platforms were removed. It was used as a morgue in World War II. It was then owned by P&O Ferries, who used it as a training centre. In 2016, the lease was granted to Stuart Grant Cameron, along with full planning permission, to use it as a music venue. During the venue's development, many ideas were copied from existing venues, like the corner stage position – taken from the Underworld in Camden – and the general layout is very similar to The Fleece in Bristol."

SO MUCH HISTORY! WHY IS THE VENUE SO IMPORTANT TO THE DOVER AREA?

"Dover hasn't been on the touring map for a long time. It's important to the local community to have somewhere to go and see big acts and not have to travel two hours to get to the venue. It's also really important for the local acts and musicians in Dover and the whole of Kent, as they finally have somewhere other than the local pub to play."

IS IT HARD TO GET BIG TOURING BANDS DOWN TO THAT AREA OF THE COUNTRY?

"Yes and no. I've been lucky enough to secure some great bands through a good contact here in Kent who looks after my diary when it comes to touring acts. Many acts pass through as it's the quickest way to and from the continent, so if you can convince them to delay their ferry by a few hours, they can do a show."

WHAT HAS BEEN YOUR MOST MEMORABLE EVENT TO HAPPEN AT THE VENUE?

"Don Broco's intimate show ahead of their 10,400-cap headline show at Alexandra Palace. The show was amazing, the band loved it and the crowd was mad from the very first note. There's more intimate shows from big bands to come, too."

SO YOU HAVE A LOT OF GIGS COMING UP, THEN?

"Yep, we've got Dead Kennedys, DragonForce, The Temperance Movement, Ghostpoet and Wire."

IS THE VENUE USED FOR ANYTHING ELSE OTHER THAN BOOKING SHOWS?

"We're hoping the local community will start using the venue during down-times for whatever they like. The whole idea of the venue is very community-based: we want everyone to benefit from it."

FINALLY, WHAT CHALLENGES DO YOU FACE IN 2017?

"The same challenges most venues face: closure, noise restrictions and opening-hour restrictions. All independent venues run on a show-by-show basis; one bad show or a bad week can change everything. If you're lucky enough to have access to a local independent music venue, support it. Buy tickets and have a few beers – it really helps."

BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Camden Roundhouse 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, 2018, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Pierce The Veil.

ANDREW W.K.
Cardiff Great Hall April 13, 2018, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

APOLOGIES, I HAVE NONE
Manchester Partisan December 13, Glasgow Bloc 14, Cardiff Cathays Community Centre 16, Bristol Exchange 17, Brighton Hope & Ruin 18, London Montague Arms 19. Support: Kamikaze Girls.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

AT THE DRIVE IN
London O2 Academy Brixton March 9, 2018, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK VEIL BRIDES / ASKING ALEXANDRIA
O2 Academy Birmingham January 23, 2018, Manchester Academy 24, O2 Academy Glasgow 25, London O2 Academy Brixton 27.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish Derby Catton Hall Park August 8 – 12, 2018.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, 2018, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats!, Army Of Freshmen.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

BURY TOMORROW
Doncaster Vintage Bar October 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows). Support: Loathe.

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CRADLE OF FILTH
Belfast Limelight October 30, Dublin Academy 31, Manchester O2 Academy2 November 2, Glasgow Garage 3, Birmingham O2 Institute 4, Leeds Church 5, Oxford O2 Academy 7, Southampton Engine Rooms 8, Northampton Waterfront 9, London Electric Ballroom 10, Bristol Bierkeller 11. Support: Savage Messiah.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Paradise Lost, Bloodbath, Sodom, Dying Fetus, Warning, Agoraphobic Nosebleed, Nails, Nordic Giants, Myrkur, Pallbearer, Leprous, Psychedelic Witchcraft, Vallenfyre, Grave Pleasures, Wren, Beyond Creation, PG Lost, Mutation, Wiegedood, Disentomb, Leng Tch'e, Psycroptic. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards. London Camden May 4 – 6 @ various venues.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVANESCENCE
London Royal Festival Hall March 30 – 31, 2018, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde 2 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FALL OUT BOY
London Brixton Electric January 11, 2018.

FEEDER
O2 Academy Bristol March 7, 2018, Norwich

JUST ANNOUNCED

PHOTO: PAUL HARRIES

BLOODSTOCK FESTIVAL 2018
Latest additions: Emperor, Nails, DevilDriver.

HO9909
Brighton Haunt December 8, Bristol Fiddlers 9, Manchester Deaf Institute 10, Glasgow Stereo 11, Leeds Brudenell Social Club 12, London Camden Electric Ballroom 13.

PARADISE LOST
Colchester Arts Centre February 15, 2018, Portsmouth Wedgewood Rooms 16, Bristol Thekla 17, Nottingham Rescue Rooms 18, Belfast Limelight II 20, Dublin Tivoli 21, Glasgow Classic Grand 22, Manchester Gorilla 23.

TONIGHT ALIVE
Manchester O2 Ritz March 6, 2018, London KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: With Confidence, The Gospel Youth.

FOO FIGHTERS
Manchester Etihad Stadium June 19, 2018, London Stadium 22 – 23.

Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowland 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3. Support: Against The Current, Milk Teeth, nothing, nowhere..

HIM
Glasgow Barrowland December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

MACHINE HEAD
O2 Guildhall Southampton May 13, 2018, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30, London ULU February 7, 2018.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowland 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

METALLICA
Glasgow SSE Hydro October 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MISS MAY I
Southampton Talking Heads January 22, 2018, Glasgow G2 23, Birmingham Mama Roux's 24, Manchester Dead Shed 25, London Camden Underworld 26, Bristol Exchange 27. Support: Fit For A King, Void Of Vision, Currents.

MOOSE BLOOD
Nottingham Rock City March 2, 2018, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28. Support: Cane Hill, Ice Nine Kills.

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5. Support: Helpless.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowland 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

ORANGE GOBLIN
London Camden Electric Ballroom December 22. Support: Karma To Burn, Black Moth, Riddles.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PRESS TO MECO
Brighton Hope & Ruin November 21, O2 Academy3 Oxford 22, Leeds Key Club 25, Newcastle Jumpin' Jacks 27, Glasgow Nice N Sleazy 28, London Oslo December 18.

THE PRODIGY
O2 Apollo Manchester December 14, Doncaster Dome 15, Plymouth Pavilions 16, O2 Academy Glasgow 18, Wolverhampton Civic Hall 19, London O2 Academy Brixton 21 – 23.

PROPHETS OF RAGE
London O2 Forum Kentish Town November 13.

PULLED APART BY HORSES
Milton Keynes Craufurd Arms November 29, Southend Chinnerys 30, Newport Strings Bar December 1, Plymouth Hub 3, Brighton Sticky Mike's 4, Swansea Sin City 5, Derby Venue 7, Liverpool Arts Club 8, Hebden Bridge Trades Club 9, Stoke Sugarmill 11, Hull Welly 12, Huddersfield Parish 13, Coventry Empire 14, Leeds Brudenell Social Club 17.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30. Support: COIN, Tyne.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

QUICKSAND
Nottingham Rescue Rooms November 24, Manchester Sound Control 25, London O2 Academy Islington 26.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROAM
London Tufnell Park Dome December 8. Newcastle Think Tank? 9, Glasgow Stereo 10, Manchester Deaf Institute 11, Leeds Key Club 12, Birmingham Mama Roux's 13, Cardiff Clwb Ifor Bach 14.

ROLO TOMASSI
London Borderline November 4. Support: Conjurer.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

ROYAL REPUBLIC
London Camden KOKO December 1.

SEAWAY
Bristol Exchange January 10, 2018, Nottingham Bodega 11, Leeds Key Club 12, Glasgow Stereo 13, Manchester Rebellion 14, O2 Institute3 Birmingham 15, Southampton Joiners 16, London Garage 17.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8. Support: Devil Sold His Soul, Press To MECO.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, 2018, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

VENOM PRISON
Bristol Thekla November 11, London Camden Black Heart 12, Birmingham Flapper 13, Glasgow Classic Grand 14, Leeds Key Club 15, Manchester Star & Garter 16. Support: Corrupt Moral Altar, God Complex.

VIMIC
London 100 Club November 15.

WALLFLOWER / MUSKETS
Swindon Level 3 October 25, Milton Keynes Craufurd Arms 26, Newcastle Underground 27, Guildford Boileroom 29.

WITCHSORROW
Bristol Old England November 22, Edinburgh Bannerman's Bar 23, Coventry Phoenix 24, Brighton Riffmass 2017 @ Green Door Store 25, London Devonshire Arms 26.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28. Support: Ash.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8.

WSTR
O2 Academy2 Liverpool October 31.

TAKE YOUR BAND TO THE NEXT LEVEL!

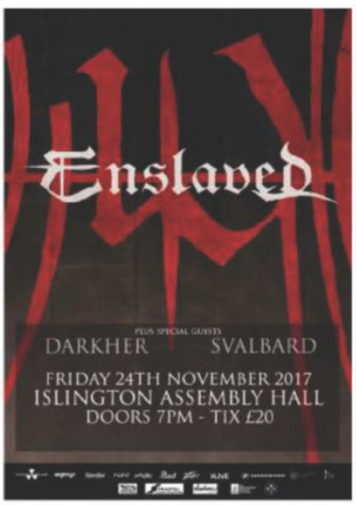
10 PRINTED T-SHIRTS

FROM £2.99 +VAT EACH

www.screensprinting.co.uk

*WHEN USING DISCOUNT CODE.
LARGER DISCOUNTS FOR HIGHER QUANTITIES!

USE COUPON CODE KERRANG! FOR AN EXCLUSIVE 25% OFF!



TO ADVERTISE IN
KERRANG!
PLEASE CALL
DAISY PERKINS
0207 078 8429

To advertise call: Daisy Perkins on 0207 078 8429 e.mail daisy@wastedtalent.com

NEXT WEEK

ON SALE OCTOBER 25

PHOTO: ANGELA OWENS

EDITORIAL

WHAT'S YOUR FAVOURITE METALLICA SONG THAT ISN'T IN OUR TOP 25?

ACTING EDITOR: Sam Coare (*The Outlaw Torn*)
ART EDITOR: Steve Beech (*The Unforgiven*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Metal Militia – the perfect soundtrack for a night of exterminating posers*)
DEPUTY ART EDITOR: Matt Dykzeul (*Spit Out The Bone*)
PRODUCTION EDITOR: Emily Carter (*I Disappear*)
LISTINGS EDITOR: James Hingle (*Dyers Eve*)

CONTRIBUTING EDITORS: Katie Parsons (*I Disappear*), Jennyfer J. Walker (*Atlas, Rise!*)
DIGITAL EDITOR: Bob Foster (*Escape*)

CONTRIBUTORS: Matt Allen, Steve Beebee, Paul Brannigan, Woody Cecilia, Ryan De Freitas, Hannah Ewens, George Garner, James Hickie, Sam Law, Alistair Lawrence, John Longbottom, James MacKinnon, David McLaughlin, Jake Richardson, Amit Sharma, Tom Shepherd, Dan Slessor, Mark Sutherland, Olly Thomas, Ben Tipple, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

PHOTOGRAPHERS: Tom Barnes, David Bergman, Lindsey Byrnes, Chris Casey, Ian Collins, Carrie Davenport, Andy Ford, Andy Gallagher, Paul Harries, Jeremy Harris, Lisa Johnson, Andrew Lipovsky, Ashley Maile, Tom Martin, Martin Philbey, Andrew Timms, Neil Visel, Dave Willis.

SPECIAL THANKS TO: Stu Garneys (*So What?*), James Hickie (*I Disappear*).

KERRANG!
T: 0207 520 8600
E: FEEDBACK@KERRANG.COM
W: KERRANG.COM
Available on the App Store
Google play

SUITS

REALLY IMPORTANT PEOPLE

CEO: Jerry Perkins (jerry@wastedtalent.com)
GLOBAL CREATIVE DIRECTOR: Phil Alexander (phil.alexander@kerrang.com)
M.D.: Nick Stevenson (nick@wastedtalent.com)
FINANCIAL DIRECTOR: David Joseph
DIRECTOR: David Hepworth
CHAIRMAN: Ian Flooks
DISTRIBUTION: Seymour (0207 429 4000)
PRINTING: PCP

ADVERTISING
TELEPHONE: 0207 078 8423
ADVERTISING DIRECTOR: Juliet Cromwell (juliet@wastedtalent.com)
ADVERTISING SALES MANAGER: Owain Harries (owain@wastedtalent.com)
DIGITAL SALES MANAGER: Katie Scrafton (katie@wastedtalent.com)
ADVERTISING PRODUCTION: Daisy Perkins (daisy@wastedtalent.com)

SUBSCRIPTIONS AND BACK ISSUES:
For the latest subscription offers and back issues call 01858 438884
From overseas call (+44) 01858 438884

Kerrang! ISSN 0262-6624 is published 51 times a year by Wasted Talent Ltd, a company registered in England and Wales with company number 4333049.

Kerrang! is published by Wasted Talent Ltd
90 – 92 Pentonville Road, London, N1 9HS.

recycle
When you have finished with this magazine please recycle it.

All views and opinions expressed by our interviewees are those of the artist or band and not necessarily Kerrang!'s.

THE ULTIMATE ROCKSTAR TEST

BECCA MACINTYRE

MARMOZETS

IS BECCA BINGLEY'S BADDEST? DEPENDS HOW YOU RATE SIBLING VIOLENCE AND AUTOGRAPH-HUNTING B&B OWNERS

ON ROCK'N'ROLL...

HAVE YOU EVER BEEN KICKED OUT OF A HOTEL?

"No, but I've misbehaved in the past. We've got the gift of the gab, so we get away with murder. I've graffitied in American hotel rooms before – I'm a bit arty-farty, and I'd do this thing of painting around shadows on the walls."

WHERE'S THE STRANGEST PLACE YOU'VE WOKEN UP AFTER A HEAVY NIGHT OUT?

"Probably hospital – I went a bit too far one night on something, but I'm drug-free now. Normally I'm quite good when it comes to drink – I don't wake up thinking, 'Where the hell am I?' On tour you sometimes wake up thinking you're in your bed at home, though, and it's gutting when you realise you're not!"

HAVE YOU EVER DESTROYED AN INSTRUMENT IN ANGER?

"Not in anger, but me and my ex did for lolz. It was a shitty cheap Squier guitar, and they have this rod that goes all the way through them, which makes them hard to smash, but we decided to destroy it anyway. It took us *ages*, and we nearly got bits jammed through our arms, but we got there eventually!"

Your arms? That'd make them guitarms, surely?

ON FAILURES AND FUCK-UPS...

HAVE YOU EVER INJURED A BANDMATE?

"I punched Sam [Macintyre, guitar/vocals] once. He deserved it, as he had been winding me up. We were in a hotel and Sam told me Jack [Bottomley, guitar] was in this room down the corridor. It ended up being a big German guy who was *not* happy at me knocking on his door. So I ran back and punched him!"

HAVE YOU EVER BEEN DENIED ENTRY TO ONE OF YOUR OWN GIGS?

"It used to happen all the time – especially when we were touring with other bands. I guess I just didn't look like someone who would be up onstage to the people on the doors, but when that happened I'd just be there laughing about it."

Well, you don't look much like a marmoset...

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE BEST FREEBIE BEING IN A BAND HAS GOT YOU?

"We've had jewellery made for us, we've had beautifully-flavoured wines from Nashville given to us, and we're always appreciative that people are so nice. Levi's and Dr. Martens have given us a lot of things, too – it really is an absolute blessing."

WHERE'S THE WEIRDEST PLACE YOU'VE BEEN ASKED FOR AN AUTOGRAPH?

"It doesn't tend to happen all that often, and it's never really all that weird. I've signed some tickets on buses before, but the weirdest one was maybe when we stayed in a bed and breakfast and we got asked to sign the manager's little autograph book."

Well, at least it wasn't a bill for painting all over his walls, eh?

ON THE HYPOTHETICAL...

HOW WOULD YOU FEEL ABOUT PEOPLE DRESSED AS MARMOSETS DANCING ONSTAGE WITH YOU?

"That'd be sick! If they can do the moves as good as me and the boys then let's do it! I really like how artists are getting really involved in the creative side outside of music, playing short movies and things. To do something like that in our own way would be cool."

IF THE BAND SOMEHOW ENDED UP STRANDED IN THE JUNGLE, WOULD YOU BE ABLE TO BEAR GRYLLS YOURSELVES TO SAFETY?

"I think we'd be fine. I'm an outdoor girl, and Sam can make *anything* out of *anything*, which is amazing. I'm veggie, and I'd imagine there's a lot of beautiful fruit you can find in a jungle – but I'm *not* eating insects!"

Well, yeah, they're not vegetarian...

SPIRITUAL HEADMELTER...

HOW DO YOU KNOW WE'RE NOT LIVING IN THE MATRIX?

"Because I just pinched myself and it hurt. I believe there are definitely different aspects to this world, the light and darkness of the yin-yang and all of that, but not like we're in The Matrix. Though I do see myself doing slow-mo kung fu all the time..."

Right, but is that definitely not because you're seeing yourself in The Matrix?

"I USED TO DO GRAFFITI IN HOTEL ROOMS..."

BECCA MACINTYRE

THE VERDICT

SMASHED GUITARS! PAINTING WALLS! BOOZE! ALL ROCK'N'ROLL. ALTHOUGH YOU SHOULDN'T HIT YOUR BROTHER, MEANIE...

SCORE 79%

THE LEADERBOARD

1	**AL JOURGENSEN** – MINISTRY	100%
2	**ALICE COOPER**	99%
3	**BEN BRUCE** – ASKING ALEXANDRIA	98%
4	**ICE-T** – BODY COUNT	96%
5	**AWSTEN KNIGHT** – WATERPARKS	96%
6	**ZACKY VENGEANCE** – AVENGED SEVENFOLD	95%
7	**AHREN STRINGER** – THE AMITY AFFLICTION	95%
8	**RENA LOVELIS** – HEY VIOLET	94%
9	**SYNYSTER GATES** – AVENGED SEVENFOLD	94%
10	**GREG GRAFFIN** – BAD RELIGION	94%
11	**REBA MEYERS** – CODE ORANGE	93%
15	**CHRIS ROBERTSON** – BLACK STONE CHERRY	52%
16	**CONOR MASON** – NOTHING BUT THIEVES	38%
17	**JOHNNY CHRIST** – AVENGED SEVENFOLD	31%

WORDS: DAN SLESSOR PHOTO: PAUL HARRIES

FOO FIGHTERS

PLUS SPECIAL GUESTS

TUESDAY 19 JUNE 2018

MANCHESTER ETIHAD STADIUM

FRIDAY 22 & SATURDAY 23 JUNE 2018

LONDON STADIUM

TICKETS ON SALE FRIDAY 20 OCTOBER AT 9AM

TICKETMASTER.CO.UK | **GIGSANDTOURS**.COM

VIP PACKAGES AVAILABLE FROM **SJM-VIP**.COM

HOSPITALITY PACKAGES AVAILABLE FROM **MANCITY**.COM/EVENTS

NEW ALBUM **CONCRETE AND GOLD** OUT NOW

AN **SJM CONCERTS** & **METROPOLIS MUSIC** PRESENTATION BY ARRANGEMENT WITH **WME**